

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & Co., 244, Regent Street, London, W.

VOL. 59.—No. 46.

SATURDAY, NOVEMBER 12, 1881.

Price { 4d. Unstamped.  
5d. Stamped.

**CRYSTAL PALACE SATURDAY CONCERT, THIS DAY,**  
Nov. 12th, at Three.—The Programme will include: Symphony, "The Surprise" (Haydn); Pianoforte Concerto in F minor (Chopin); Overture, *Tragic*, in D (Brahms); Serenade "Under the balcony," first time (R. Wuerst); Ballet Suite, *Sylvia* (Délibes). Vocalists—Mdlle Louisa Pyk and Signor Bonnetti (his first appearance at the Crystal Palace). Solo Pianist—Mr Walter Bache. Violoncello—Mr R. Reed. Conductor—Mr AUGUST MANNS. Seats, 2s. 6d., 1s. 6d., and 1s. Admission to Concert-room, 6d.

**CRYSTAL PALACE.—WEEK ENDING, Nov. 19th:—**  
MONDAY, Nov. 14th.—Great National Poultry Show (Half-crown Day).  
TUESDAY, " 15th.—Comedy, "BELLE'S STRATAGEM," under the direction of Mr F. H. Macklin. Second Day of National Poultry Show.  
WEDNESDAY, " 16th.—Third Day of National Poultry Show.  
THURSDAY, " 17th.—Last Day of National Poultry Show. Comedy, "A WONDERFUL WOMAN," under the direction of Mr F. H. Macklin.  
FRIDAY, " 18th.—Orchestral Concert, &c., &c.  
SATURDAY, " 19th.—Concert. Repetition of Berlioz's "Symphonie Fantastique," and "Lelio." Mr Edward Lloyd, Mr F. King, &c., &c. Presentation of Prizes to the London Rifle Brigade. Visit of the Lord Mayor and Sheriffs in State.

Daily Orchestral Concerts. Great Organ. Herr Frikell, Conjuror. Panorama painted by M. Philippoteaux. Admission, One Shilling.  
Admission to Palace—Monday and Saturday, Half-a-crown; Other Days, One Shilling; or by Season Ticket.

**WALTER MACFARREN'S ORCHESTRAL CONCERTS,**  
ST. JAMES'S HALL, SATURDAY EVENINGS,

FEBRUARY 25,  
MARCH 11, and  
MARCH 25, 1882.

Conductor—Mr WALTER MACFARREN.

**ROYAL ACADEMY OF MUSIC.**

Instituted 1822. Incorporated by Royal Charter, 1830.

Under the immediate patronage of  
Her Most Gracious Majesty the QUEEN and the Royal Family.  
President—The Right Hon. the Earl of DUDLEY.  
Principal—Professor MACFARREN, Mus. D., Cantab.

The next STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at this INSTITUTION, on SATURDAY Evening, the 19th inst., at Eight o'clock. Conductor—Mr WILLIAM SHAKESPEARE.  
Tickets (which may be purchased at the doors):—Balcony, 2s. 6d.; and Stalls, 5s. each.

By order, JOHN GILL, Secretary.  
Royal Academy of Music,  
Tenterden Street, Hanover Square, W.

**LONDON CONSERVATOIRE OF MUSIC.—**

Principal—Mr LAWRENCE COTTELL. New Branches—CONDUIT STREET, and MYDDLETON HALL. The Directors offer FREE TUITION for the higher encouragement of Solo, Oratorio, Operatic, and Choir Study (percentage upon introductions). Opera Rehearsals weekly. Candidates (Amateurs eligible) address the Secretary (enclosing addressed envelope, stating qualifications), 37, Abbey Road, N.W.

**SCHUBERT SOCIETY.** President—Sir JULIUS BENEDICT.  
Founder and Director—Herr SCHUBERTH. Fifteenth Winter Season, 1881. The SOIREE for the introduction of Artists in the month of November will take place on WEDNESDAY, 23rd Nov. Full prospectus and particulars on application to H. G. HOPPER, Hon. Sec., 244, Regent Street, W.

**MRS JOHN MACFARREN'S PIANOFORTE and VOCAL CONCERT, at TULSE HILL, MONDAY, Nov. 21st.** Pianoforte—Mrs John Macfarren. Vocalists—Miss Amy Aylward, Miss Spencer Jones, Mr Robertson, and Mr Lucas Williams. The programme will include G. A. Macfarren's new song, "There's dew for the flow'et," and the same composer's Trio, "Earl Haldar's Daughter."

**THE SEA KING.** Song. Composed by LOUIS DIEHL.  
Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

**A GENTLEMAN**, an Amateur Violinist, would be glad to hear of Three other Gentlemen (amateurs) who would join with him in forming a STRING QUARTET PARTY. Address—H. PULLEN, 2, Linden Grove, Peckham Rye, S.E.

**MISS HENRIETTA BEEBE**, *prima donna* Soprano, of New York, has arranged to remain in England during the Winter Season. All Communications respecting ENGAGEMENTS for Oratorios and Concerts to be addressed to Mr KEPPEL, 221, Regent Street, W.; or to Miss BEEBE, 17, Torrington Square, W.C.

**BALFE'S "KILLARNEY."**

**MDME ALICE BARTH** will sing BALFE'S "KILLARNEY" —Cheltenham, Nov. 19th; Buckhurst Hill, 23rd; Hastings, 25th; Torquay, 28th; and at all her Concert Engagements this Season.

**"SLEEPEST THOU STILL, MINE OWN?"**

**MR HERBERT REEVES** will sing BLUMENTHAL'S new Song, "SLEEPEST THOU STILL, MINE OWN," at Liverpool, Nov. 14th, 17th, and 21st; Southport, 24th; Manchester, 28th, Dec. 2nd and 5th; Leicester 12th.

**"ALICE, WHERE ART THOU?"**

**MR EDWARD OWEN** will sing ASCHER'S popular Romance, "ALICE, WHERE ART THOU?" at the Soirée of the London Conservatoire, December 4th.

**"THE LADY OF THE LEA."**

**MDME BAWTREE** will sing SMART'S "LADY OF THE LEA" at the Winter Gardens Concert, Southport, This Day (Saturday), November 12th.

**"WHEN THE WIND BLOWS IN FROM THE SEA."**

**MISS CATHERINE PENNA** and Mr S. BECKLEY will sing HENRY SMART'S popular Duet, "WHEN THE WIND BLOWS IN FROM THE SEA," at Mr Beckley's Concert, The Athenaeum, Shepherd's Bush, November 24th.

**"TIS ALL THAT I CAN SAY."**

**MR ISIDORE DE LARA** will sing HOPE TEMPLE'S admired Song, "TIS ALL THAT I CAN SAY," at Mr Watt's "Nilsson Concert," at Brighton, November 26.

**THE EPIKLEIS (POOLEY'S PATENT)**, an Aid to Pianists, for the Slow Shake and other Exercises. This useful Invention surpasses anything of a like construction that has hitherto been devised, is entirely of a mental character, and is recommended by Mr Franklin Taylor, Mr Lindsay Sloper, and others. Post, 4s. Handbook, 1s. JOHN POOLEY, 3, The Terrace, Clapham Park Road, S.W. Agents wanted everywhere.

**NEW SONG BY J. L. HATTON.**

**THE GOOD SHIP ROVER.** Words by JOHN STEWART.  
Music by J. L. HATTON. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

**SUNG BY MADAME ENRIQUEZ.**

**I WOULD NOT WEAR A GOLDEN CROWN.** This charming new song, by ETHELREDA MARWOOD TUCKER, is sung by Mdme ENRIQUEZ with great success. Price 2s. net.—KEPPEL & Co., 221, Regent Street, London, W.

Just Published. Cloth, gilt lettered, 1s. 6d.

**CHURCH MUSIC:**

**A POPULAR SKETCH.**

BEING A GLANCE AT ITS ORIGIN, DEVELOPMENT & PRESENT USE.

With Illustrations.

By THE REV. EDWARD HICKS, B.A.,  
Vicar of Kildgrove, Staffordshire.

JOHN HEYWOOD, MANCHESTER AND LONDON.

**CLASSICAL GEMS FOR THE PIANOFORTE.**

Transcribed by

**HERMANN EISOLDT.**

- No. 1. "THE MERMAID'S SONG" (HAYDN) ... .. 3s.  
 2. "THE VIOLET" (MOZART) ... .. 3s.  
 3. "KNOWEST THOU THE LAND?" (BEETHOVEN) ... .. 3s.

London: DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

"Any music which will help to make pupils sing on the pianoforte must be of service; and transcriptions of good songs, therefore—provided only that they do not degenerate into finger display—should be always welcomed, not only for the useful practice which they enforce, but because they make young instrumentalists acquainted with the standard vocal works. In this set of three we have Haydn's 'Mermaid's Song,' Mozart's 'Violet,' and Beethoven's 'Mignon's Song' ('Knowest thou the land?'). All of these, of course, do not lend themselves equally well to 'arrangement' for an instrument; but Herr Eisoldt has acquitted himself of his task with much credit. It need scarcely be said that the pleasing accompaniment to the 'Mermaid's Song,' apart from the melodious character of the theme, will render this the most popular number of the three, but Mozart's beautiful vocal gem must also attract young players, and there is sufficient variety in Beethoven's well-known song to interest even those who hanker after 'pretty' music. Very little fingering is marked, except in the 'Mermaid's Song.'—*Musical Times*.

Just Published.

**MENUET DE LULLI.**

POUR LE PIANOFORTE.

Par BENTAYOUX.

Price 3s.

London: DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

N.B.—The "Menuet de Lulli" can also be played as a Duet for Violin and Violoncello.

Just Published.

**MADemoisELLE ET MONSIEUR.**

POLKA, POUR PIANO.

Par BENTAYOUX.

Price 4s.

London: DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

N.B.—The Illustrated Title of "Mademoiselle et Monsieur" is by Alfred Concanen.

**THE BICYCLE.**

SONATA FOR THE PIANOFORTE.

By STANISLAUS ELLIOT.

1. ALLEGRO.—"The First Attempt." 3. SCHERZO.—"Second Attempt."  
 2. ANDANTE.—"Despair and Return." 4. RONDO.—"Success at last."

Price 4s.

London: DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

NEW SONG BY F. H. COWEN.

"A FAREWELL." Song. Words by the Author of "John Halifax." Music by FREDERIC H. COWEN. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

NEW VOCAL DUET, BY REICHARDT.

"LONG AGO, LONG AGO." Two-part Song for Soprano and Mezzo-Soprano. Composed by ALEXANDER REICHARDT. Words by WELLINGTON GUERNSEY. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Messrs Duncan Davison & Co. have published, among many other things, a two-part song, 'Long Ago,' by Mr Alexander Reichardt, composer of 'Thou art so near and yet so far.' It is an unpretending but withal expressive piece that will touch a responsive chord in every heart."—*Daily Telegraph*.

**SOUVENIRS DES OPERAS DE****RICHARD WAGNER.**

TROIS PIÈCES POUR LE PIANOFORTE.

- No. 1. "LE VAISSEAU FANTÔME," Mosaïque (Op. 203) ... .. 4s.  
 2. "RIENZEL," Morceau de Salon (Op. 204) ... .. 4s.  
 3. "TANNHÄUSER," Bouquet Mélodique (Op. 205) ... .. 4s.

Also

"LOHENGGRIN," Paraphrase (Op. 202) ... .. 4s.

Composée par

G. GARIBOLDI.

London: DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

"HER VOICE."

"HER VOICE." IGNACE GIBSONE's popular Song (poetry by "A Soldier's Daughter"), sung by M<sup>me</sup> ENRIQUEZ, is published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published.

MEMORY, Romance (in E flat) for the Pianoforte, composed by BROWNLOW BAKER, price 3s. London: DUNCAN DAVISON & Co., 244, Regent Street; where may be obtained "BOURREE" (in E flat), for the Pianoforte, composed by BROWNLOW BAKER, price 4s.

**THE VOICE AND SINGING.**

BY

**ADOLFO FERRARI.**

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.  
 Price 12s.

London: DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News*.

**VOCAL EXERCISES COMPOSED BY FRANK MORI.**

Price 4s.

London: DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

N.B.—These Vocal Exercises, as taught by the late FRANK MORI, are invaluable both to Students and Professors.

New Edition of "LE PETIT SOLFÈGE."

LE PETIT SOLFÈGE. Vingt Solfèges pour Voix de M<sup>me</sup> Soprano. Par Jos. CURCI. Price 6s. London: DUNCAN DAVISON & Co., 244, Regent Street.

"This work for educational purposes will be found of inestimable value, since it is one of the very few which confines itself to the cultivation of the middle of the voice; and whilst the phrases are admirably adapted to develop the breathing powers and volume of the voice, the melodies are so exquisitely harmonized that they must prove of great benefit in the improvement of the taste and ear of a student in singing."—*Pictorial World*.

**THE ART OF SINGING.**

New Edition, Revised and Improved, of

**A COURSE OF STUDY AND PRACTICE FOR THE VOICE.**

By T. A. WALLWORTH.

A Method as used by the Author in the Royal Academy of Music, and upon which he has cultivated the voices of his Pupils, M<sup>me</sup> Alwina Valleria, Miss Lucy Franklin, and other successful Vocalists.

Full Music Size, price 7s.

London: HAMMOND & Co. (late JULIEN), 5, Vigo Street; and of the Author, at his Residence, 56, Wimpole Street.

**DR STOLBERG'S VOICE LOZENGE.**

For invigorating and enriching the voice, and removing affections of the throat.

DR STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr Lewis, of Basingstoke, says he finds them most efficacious, and in Dr Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1jd. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

**SONGS BY SUCHET CHAMPION.**

"THE TEST." Price 4s.

"A GENTLE WORD." Price 4s.

"OLD ENGLAND, AWAKE." Price 4s.

London: DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

O LET THE SOLID GROUND. Song. The Poetry by TENNYSON. The Music by EADA. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"A thoroughly original song, in which the composer has had the courage to break loose from the conventional treatment of such a theme, and write as the words inspired. Except Longfellow, no verse writer has suffered such violence at the hands of song-writers as Tennyson; nine times out of ten he says one thing, yet is made to sing another. A good contralto voice will find ample scope for her powers in this song, and rejoice in the absence of sentimental musical phrases which but too often act as brakes to a good vocal organ when the subject is one similar to 'O let the solid ground.'"—*Literary World*.

O MA SI DOUCE AMIE." Serenade. Musique de CYRIL E. STUART. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

LA POMPA DI FESTA. Grande Marche, pour Piano, à Quatre Mains. Par IGNACE GIBSONE. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

SUNG BY MISS ALICE FAIRMAN.

"AT MORN I BESEECH THEE." Sacred Song, rapturously encored at M<sup>me</sup> Liebhart's Concert, Words by GABRIEL (12th Century), Music by MICHAEL BERGSON, is published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, London, W.

## THE POPULAR CONCERTS.

With Mr Chappell's long-established entertainments the winter concert-season may be said virtually to have set in. About the original institution of the Popular Concerts, and their gradual progress towards the high estimation which through consistent management they have deservedly won, readers of the *Graphic* are well informed. It suffices, therefore, to add that the arrangements for the series 1881-2 are in no way likely to weaken their hold on public opinion. That Mr Chappell's adherence to the policy which guided his efforts from the beginning (1859), is the best means to ensure continued success all who sympathise with what is purely legitimate and true in the musical art must believe. On Monday evening St James's Hall was filled by a thoroughly appreciative audience, for whose gratification a varied and attractive selection of music was provided for the opening concert. There were two quartets (strings)—the first (in A minor) by Johannes Brahms, the second (in D minor) by Haydn. The latter, one of the most tuneful and charming, while least pretentious of the numerous family to which it belongs, was no novelty here; but the former, listened to with as deep attention and puzzled interest as the other with untroubled enjoyment, had not been previously introduced at these concerts. The first movement of the Brahms quartet—in elaborate development out of proportion with the other three—was that which only closer familiarity can bring within the entire comprehension of ordinary amateurs; but the *andante* and the *intermezzo*, following in due succession, came home to them at once, and were readily appreciated. The *finale*, an ingenious exemplification of the *rondo* form, original and complicated in construction, was again somewhat of a riddle for all but cultured hearers. The quartet, however, excited curiosity enough to justify its repetition at no distant period. The players in both quartets were MM. Straus, Ries, Zerbini, and Piatti. The pianist was Mdle Janotha, who selected a "Rhapsodie" (why so denominated it would be hard to guess, seeing that it is a plain, well-defined movement at the best) and Mendelssohn's still generally popular *Andante* and *Rondo Capriccioso* (Op. 14). Mdle Janotha also joined Sig. Piatti in Anton Rubinstein's "Three Pieces for Pianoforte and Violoncello," an early work of the renowned Wechotynetzian virtuoso, and apparently a favourite, seeing that this was its sixth performance. The vocalist was Mr Edward Lloyd, who sang Piatti's serenade, "Awake, awake" (the violoncello accompaniment devolving on its composer), and Schubert's "Regret." Mr Lloyd, by aid of persevering study, is rapidly becoming master of all styles, from the oratorio to the ballad. At the Saturday Concert, this afternoon, Herr Ludwig Straus is to play an almost unknown sonata by Vivaldi, a violinist and composer flourishing in the second half of the seventeenth century, whose works, though J. S. Bach himself thought so well of them as to arrange two concertos for clavier, violins, and bass, are little known in this country. On Monday night, Sig. Rappoldi, violinist (from Berlin), is to make his first appearance in London, leading the quartets, and performing, as solo, the prelude and fugue from Bach's Sonata in G minor, with which Joseph Joachim has frequently delighted the audiences at St James's Hall. Thus, Mr Chappell has done all in his power to atone for the forced temporary absence of that universal favourite, Mad. Norman-Néruda.—"*Graphic*," Nov. 5.

There was nothing new, or even unfamiliar, in the programme of last Monday's concert, yet the occasion had a special interest arising from the first appearance of a new quartet leader and solo violinist, M. Rappoldi. Mr Arthur Chappell's laudable satisfaction with a good thing, when he has got it, prevents him—good things being in hand—from running about after new performers. A *début*, therefore, is a somewhat rare event at these concerts, and it may be we should not now have to speak of M. Rappoldi but for the necessary absence of Mdme Norman-Néruda. Even under the actual circumstances, there was no absolute need to seek a violinist on the Continent, because in M. Sainton we have one of the highest capacity resident amongst us, whose talent many amateurs would be glad to admire more frequently than occasion now allows. Some attraction, however, belongs to a new name and a fresh face, even at concerts

where musical considerations, and none other, are supposed to reign. We believe that M. Rappoldi's appearance on Monday was not his first in this country; but it comprehended, no doubt, the severest test of his powers, both as artist and virtuoso. It is true that the capacity of a quartet leader is never thoroughly tried till he has been heard in one of Beethoven's later compositions, nevertheless, any work by that master, even though taken from his very early Opus 18, furnishes an ordeal which the greatest player might be proud to pass in triumph. The Opus 18 was actually drawn upon for M. Rappoldi, preference being given to the well-known and divinely-beautiful Quartet in C minor, fourth of the six which represent Beethoven's primary efforts at this class of composition. The new violinist was fortunate in his coadjutors, MM. Ries, Zerbini, and Piatti; and yet more in his own musicianly and artistic qualities, each movement of the work being "led" with an obviously clear comprehension of its character and requirements. M. Rappoldi is an expressive and sympathetic player, with a temperament more inclined to the pensive and sentimental than to gaiety and energy, but having, nevertheless, sufficient capability of adaptation. As a quartet leader he knows his place and keeps it, yet not with the superabundant egoism that would relegate his companions to the position of accompanists. His indications, moreover, are sufficiently clear and precise, and his style is flexible without being loose. In fine, the new-comer's success lay, so far, beyond dispute, and the audience recognized it by abundant applause. M. Rappoldi's ability as a virtuoso underwent a more searching test through his performance of Bach's Prelude and Fugue in G minor, for violin alone—a work long since made familiar by Herr Joachim. We shall not say that he outshone his gifted predecessor, for the Hungarian artist plays works of this kind like a god. Jubal's "listening brethren" thought, according to Dryden, that

"Less than a god there could not dwell  
Within the hollow of that shell  
That sung so sweetly and so well."

Those who hear the Jubal of our own day might be pardoned for a like exaggeration; wherefore, we put Herr Joachim apart by himself, and avoid comparisons. It was evident from M. Rappoldi's performance that he does not possess either the largest tone or the broadest and grandest style, and, is not, therefore, completely equipped for victory over such a work as that of Bach. On the other hand, his execution, even in involved passages of several parts, is singularly neat and clear. So much was this the case on Monday that the structure of the fugue could not have been more accurately defined, while perfect intonation and facile execution helped to secure the connoisseur's approval. A general impression prevailed, after this, that in M. Rappoldi the Popular Concerts have found a violinist of rare excellence. The pianist was Mdle Janotha, who played Beethoven's grand sonata in F minor with extraordinary power and effect. In her capacity as vocalist, Miss Marian Mackenzie sang Macfarren's masterly song, "I arise from dreams of thee," and Randegger's favourite *berceuse*, "Peacefully slumber," with genuine feeling. In the first she was accompanied by Mr Zerbini, in the second by the composer, Signor Piatti playing the violoncello *obbligato* after his own unapproachable manner.—D.T.

## BERLIN.

(Correspondence.)

The works performed at the second Quartet Evening of Herren Joachim, De Ahna, Wirth, and Hausmann were: Mendelssohn, F minor, Op. 80; Brahms, B flat major, Op. 67; and Beethoven, C major, Op. 59. Brahms' work, which was new to most of the audience, pleased so greatly that, after the third movement, the executants had to rise and bow their thanks. Like the other pieces, it was played to absolute perfection.—At Herr Julius Laube's first Symphony Concert in the Winter Garden of the Central Hotel, the feature of the evening was Anton Rubinstein's *Dramatic Symphony*.—With splendid scenery, beautiful dresses, and a lavish outlay generally, *La Mascotte*, here called *Der Glückselige*, achieved on the first night a "*succès d'estime*" at the Friedrich-Wilhelmstädtisches Theater. The prospect looked very black for the manager, who would doubtless have lost a large amount, when a *Deus ex Machina* appeared in the person of the Minister of Police, who prohibited the piece after the first performance. A few days subsequently, however, the prohibition was removed. All Berlin will, of course, now flock to the theatre to convince themselves that the Minister of Police was justified in interposing his authority, and the *Mascotte* be as popular in Berlin as elsewhere.



## HENRY IRVING SPEAKS.

*Opening address of the Session, at the Edinburgh Philosophical Institution.*

LADIES AND GENTLEMEN,—You will not be surprised that, on this interesting occasion, I have selected as a subject of the few remarks I propose to offer you "The Stage as it is." The stage—because to my profession I owe it that I am here, and every dictate of taste and of fidelity impels me to honour it; the stage as it is—because it is very cheap and empty honour that is paid to the drama in the abstract, and withheld from the theatre as a working institution in our midst. Fortunately there is less of this than there used to be. It arose partly from intellectual superciliousness, partly from timidity as to moral contamination. To boast of being able to appreciate Shakspeare more in reading him than in seeing him acted used to be a common method of affecting special intellectuality. I hope this delusion—a gross and pitiful one as to most of us—has almost absolutely died out. It certainly conferred a very cheap badge of superiority on those who entertained it. It seemed to each of them an inexpensive opportunity of worshipping himself on a pedestal. But what did it amount to? It was little more than a conceited and feather-headed assumption that an unprepared reader, whose mind is usually full of far other things, will see on the instant all that has been developed in hundreds of years by the members of a studious and enthusiastic profession. My own conviction is that there are few characters or passages of our great dramatists which will not repay original study. But at least we must recognize the vast advantages with which a practised actor, impregnated by the associations of his life and by study—with all the practical and critical skill of his profession up to the date at which he appears, whether he adopts or rejects tradition, addresses himself to the interpretation of any great character, even if he have no originality whatever. There is something still more than this, however, in acting. Every one who has the smallest histrionic gift has a natural dramatic fertility; so that as soon as he knows the author's text and obtains self-possession, and feels at home in a part without being too familiar with it, the mere automatic action of rehearsing and playing it at once begins to place the author in new lights and to give the personage being played an individuality partly independent of, and yet consistent with, and rendering more powerfully visible, the dramatist's conception. It is the vast power a good actor has in this way which has led the French to speak of creating a part when they mean its being first played; and French authors are so conscious of the extent and value of this co-operation of actors with them that they have never objected to the phrase, but on the contrary, are uniformly lavish in their homage to the artists who have created on the boards the parts which they themselves have created on paper.

I must add, as an additional reason for valuing the theatre, that while there is only one Shakspeare, and while there are comparatively few dramatists who are sufficiently classic to be read with close attention, there is a great deal of average dramatic work excellently suited for representation. From this the public derive pleasure. From this they receive—as from fiction in literature—a great deal of instruction and mental stimulus: some worldly, some social, some cynical, some merely humorous and witty, but a great deal of it, though its literary merit is secondary, well qualified to bring out all that is most fruitful of good in common sympathies. Now, it is plain that if, because Shakspeare is good reading, people were to give the cold shoulder to the theatre, the world would lose all the vast advantage which comes to it through the dramatic faculty in forms not rising to essentially literary excellence. As respects the other feeling which used to stand more than it does now in the way of the theatre—the fear of moral contamination—it is due to the theatre of our day, on the one hand, and to the prejudices of our grandfathers on the other, to confess that the theatre of fifty years ago or less did sometimes need reforming in the audience part of the house. All who have read the old controversy as to the morality of going to the theatre are familiar with the objection to which I refer. But the theatre of fifty years ago or less was reformed. If there are any, therefore, as I fear there are a few,

who still talk on this point in the old vein, let them rub their eyes a bit and do us the justice to consider not what used to be but what is. But there may be moral contamination from what is performed on the stage? Well, there may be. But so there is from books. So there may be at lawn tennis clubs. So there may be at dances. So there may be in connection with everything in civilized life and society. But do we therefore bury ourselves? The anchorites secluded themselves in hermitages. The Puritans isolated themselves in consistent abstinence from everything that anybody else did. And there are people now who think that they can keep their children, and that those children will keep themselves in after life, in cotton wool, so as to avoid all temptation of body and mind and be saved nine-tenths of the responsibility of self-control. All this is mere phantasy. You must be in the world, though you need not be of it; and the best way to make the world a better community to be in, and not so bad a place to be of, is not to shun, but to bring public opinion to bear upon its pursuits and its relaxations. Depend upon two things—that the theatre, as a whole, is never below the average moral sense of the time; and that the inevitable demand for an admixture, at least, of wholesome sentiment in every sort of dramatic production brings the ruling tone of the theatre, whatever drawbacks may exist, up to the highest level at which the general morality of the time can truly be registered. We may be encouraged by the reflection that this is truer than ever it was before, owing to the greater spread of education, the increased community of taste between classes, and the almost absolute divorce of the stage from mere wealth and aristocracy. Wealth and aristocracy come around the stage in abundance, and are welcome, as in the time of Elizabeth! but the stage is no longer a mere appendage of court-life, no longer a mere mirror of patrician vice hanging at the girdle of fashionable profligacy as it was in the days of Congreve and Wycherley. It is now the property of the educated people. It has to satisfy them or pine in neglect. And the better their demands, the better will be the supply with which the drama will respond. This being not only so, but seen to be so, the stage is no longer proscribed. It is no longer under a ban. Its members are no longer pariahs in society. They live and bear their social part like others—as decorously observant of all that makes for the sweet sanctities of life—as gracefully cognizant of its amenities—as readily recognized and welcomed as the members of any other profession. Am I not here your grateful guest opening the session of this philosophical and historic institution? I who am simply an actor, an interpreter, with such gifts as I have and such thought as I can bestow, of stage plays. And am I not received here with perfect cordiality on an equality, not hungrily bowing and smirking for patronage, but interchanging ideas which I am glad to express, and which you listen to as thoughtfully and as kindly as you would to those of any other student, any other man who had won his way into such prominence as to come under the ken of a distinguished institution such as that which I have the honour to address? I do not mince the matter as to my personal position here, because I feel it is a representative one, and marks an epoch in the estimation in which the art I love is held by the British world. You have had many distinguished men here, and their themes have often been noble, but with which of those themes has not my art immemorial and perpetual associations? Is it not for ever identified with the noblest instincts and occupations of the human mind? If I think of poetry, must I not remember how to the measure of its lofty music the theatre has in almost all ages set the grandest of dramatic conceptions? If I think of literature, must I not recall that, of all the amusements by which men in various states of society have solaced their leisure and refreshed their energies, the acting of plays is the one that has never yet, even for a day, been divorced from literary taste and skill? If I meditate on patriotism, can I but reflect how grandly the boards have been trod by personifications of heroic love of country? There is no subject of human thought that by common consent is deemed ennobling that has not ere now, and from period to period, been illustrated in the bright venture, and received expression from the glowing language of theatrical

representation. And surely it is fit that, remembering what the stage has been and must be, I should acknowledge eagerly and gladly that, with few exceptions, the public no longer debar themselves from the profitable pleasures of the theatre, and no longer brand with any social stigma the professors of the histrionic art. Talking to a very eminent bishop one day, I said to him, "Now, my lord, why is it, with your love and knowledge of the drama, with your deep interest in the stage and all its belongings, and your wide sympathy with all that ennobles and refines our natures—why is it that you never go to the theatre?" "Well, my dear Irving," said he, "I'll tell you. I'm afraid of the *Rock* and the *Record*." I hope soon we shall relieve even the most timid bishop—and my right reverend friend is not the most timid—of all fears and tremors whatever that can prevent even ministers of religion from recognizing the wisdom of the change of view which has come over even the most fastidious public opinion on this question. Remember, if you please, that the hostile public opinion which has lately begun so decisively to disappear has been of comparatively modern growth, or, at least, revival. The pious and learned of other times gave their countenance and approbation to the stage of their days, as the pious and learned of our time give their countenance and approbation to certain performances in this day. Welcome be the return of good sense, good taste, and charity, or rather justice! No apology for the stage. None is needed. It has but to be named to be honoured. Too long the world talked with bated breath and whispering humbleness of "the poor player." There are now few poor players. Whatever variety of fortune and merit there may be among them, they have the same degrees of prosperity and respect as come to members of other avocations.

(To be continued.)

#### ANOTHER WORK BY DONIZETTI.

A short time since, a considerable sensation was caused in Italy by the announcement that a posthumous four-act opera, *Il Duca d'Alba*, libretto by Scribe, music by Donizetti, was in the possession of Mme Lucca, head of the well-known publishing firm in Milan. The opera, so ran the statement, was to have been produced in Paris in 1848, but the composer died, and, owing to disputes among the heirs, this last production of his never saw the light. On the above facts, or pretended facts, being made public, several of the leading journals in Italy declared the whole affair a swindle; others, however, entertained a diametrically contrary opinion. Dr Filippo Filippi, the well-known musical critic of *La Perseranza*, maintained that the score was genuine and in Donizetti's hand. He added that three acts were complete and only a few recitatives were wanting to the fourth act. Opinion, for and against, began to assume a somewhat acrimonious tone, when Mme Lucca referred the matter to the arbitration of a Committee to be appointed by the Conservatory of Milan. Signori Bazzini, Ponchielli, and Dominicetti, the members of the Committee thus appointed, have concluded their investigation and issued their report. They say that Scribe's French libretto is complete, and that in it are numerous notes, in Donizetti's hand, marking how the composer intended to treat certain parts of the work; that the score, written entirely by Donizetti himself, contains all the vocal part with accompaniment, except two scenes and some recitatives; that the complete numbers are three airs, three choruses, four duets, two trios, three concerted pieces, and three dramatic scenes; that there is no music for the *ballabili*; that only half the opera is scored, but that there are in the unscored portion signs and notes indicating the composer's intentions. In a word, the opera is authentic and nearly finished; were the wanting instrumentation supplied by a competent hand, *Il Duca d'Alba* would be ready for representation.

Referring to the above opera, the *Voltaire* gives the annexed interesting details concerning Donizetti:

"This opera figures in the list of Donizetti's complete works. It was the song of the dying swan. He wrote it in the little room at the Hôtel Manchester, Rue de Grammont, where, during the same year his muse, seven times fertile, brought forth successively *Dom Sebastian*, *Catarina Cornaro*, *Maria di Rohan*, *Don Pasquale*, *Gabrielle de Vergi*, *Una Furza medita*, and *Il Duca d'Alba*.

Twenty-two acts in a year! It was enough to drive him mad. And it did. The mental strain was too great. According to M. Boigne, it was while finishing *Il Duca d'Alba* that his powerful brain first succumbed. The earliest indications were harmless enough. Every evening, when taking his walk, he would enter seven or eight cafés, and have seven or eight *vis au lait*. This was only a mild mania. But during the rehearsals of *Dom Sebastian* the disease assumed a more serious character. In the fifth act, Baroilhet had to sing the charming barcarole: 'Pêcheurs de la Rive.' The first verse produced very little effect but the second was followed by thunders of applause, Baroilhet being encored and re-called. Mme Stolz, then all-powerful at the Opera, could not suffer such presumption, and the second verse was suppressed. Donizetti left the rehearsal furious and worked up to frenzy. He wandered in his mind all night. A few weeks later, the doors of a private asylum were closed on the poor fellow never to open again. His madness assumed a gentle and silent form. Stretched in a large arm-chair, in the middle of a garden, and with flowers round him, on him, and at his feet, there he sat, with his head hanging down on his breast, and passed whole days without pronouncing a word. He recognized no one. Several musical experiments were tried but without success. One piece alone, the 'Cavatine de la Folie,' from *Lucia*, produced a slight impression on him. At the first chords he lifted up his head, opened his eyes, and beat time, but when the piece was finished his eyes closed, his head fell again on his breast, and every glimmer of intelligence faded away."

#### A NEW WORK BY BALFE.

(From the "Dublin Daily Express.")

When a loved friend has died what would we not give for even one glance of the eye now dimmed, one pressure of the hand now cold for ever?—and if ever man and artist was beloved, Michael William Balfe was surely that one. Him, alas! we shall never see more: but we can still hold sweet communion with our once beloved writer through his beautiful works, one of which, quite fresh and new, has recently turned up. *The Painter of Antwerp*, written in the Italian language, amid the most lovely of Italian scenes, on the very borders of the Lake of Como, dates from 1853-54—those golden years when the gifted Irishman had attained the very acme of his melodious productivity. Its tuneful companions before and behind it were *The Maid of Honour*, *Satanella*, *The Rose of Castile*, each of which is associated with our memory in one of Balfe's most haunting melodies, like "In this old chair," "The power of love," or "The convent cell." In short, both Balfe and his friends believed he had never produced anything so good as this opera, *The Painter of Antwerp*, which all who love music will surely regard as a sort of dear posthumous child of the gifted composer, to be all the more loved as it can never have a successor to share our affection. How the opera came to be withdrawn matters not now; enough for us that it exists, that it is highly praised by Sir Michael Costa, who considers it the best put together of all Balfe's works, and who has, as a loving labour, supplied the only hiatus by adding to one of the shorter finales the orchestral accompaniment, which Balfe did not live to complete. The whole work will be produced in February, 1882, by Mr Carl Rosa's Company, the engagement being signed, and the preliminaries arranged. Even the pianoforte arrangement made by Balfe himself from the orchestral score is extant.

[It is curious that *Il Talismano*, written in English for the English stage, should be brought out on the Italian stage in Italian, while *Pittore e Duca*, written in Italian, is to be brought out on the English stage in English.—Dr Blinger.]

ANTWERP.—The Society of Music are rehearsing Ch. Lefebvre's five-act musical drama, *Judith*, dedicated to Mme Viardot Garcia. The work will be performed, under the direction of Pierre Benoit, early next spring.

VIENNA.—The following was the bill of the Gala Performance, in honour of the King and Queen of Italy, at the Imperial Opera-house: *Königin von Saba*, Act I.; *Lucia*, Act II.; *Roméo et Juliette*, Act III.; and the last act of *L'Africaine*. An opportunity was thus afforded all the leading members of the company of appearing before the distinguished visitors. The revival of Spontini's *Vestalin*, in abeyance since the 18th March, 1854, has not proved a success.—A Vocal Association from Brussels, the members of which style themselves the "Artistes Réunis," was extraordinarily successful. The Männergesang-Verein presented them with a laurel wreath, and, in the name of the city of Vienna, the Burgmaster attached a handsome streamer to their banner.

## FORM OR DESIGN IN VOCAL MUSIC.

## THE MADRIGAL FORM.

(Continued from page 708.)

A second idea\* comes with new words immediately after the close, "Bow down thine ear and mark my heavy plight," and when each voice has entered in succession with tonic and dominant as two first notes (c), the interval is changed (d), and manifold imitations bring the music to a close in F.

Ex. 45.

A third idea enters: "For I have many ways offended Thee," with close imitations, not with tonic and dominant, and *vice versa*, but on different notes of the scale and in exact imitation after the manner of real fugue.

Ex. 46.

\* In Tallis's anthem, "I call and cry to Thee."

The music shortly makes a close in G minor, and without stop a fourth idea (a) is brought in, "Forget my wickedness, O Lord, I beseech Thee": (b) is the same in another aspect, inverted and augmented. (c) is B reverted, and the interval between the second and third notes changed from an unison to a second.

Ex. 47.

These three varieties of the same idea are carried on up to a close in G minor. The music from the first entry of (a) is repeated, and an extended close on the "Tierce du Picardie," the major common chord of the tonic finishes the piece.

Ex. 48.

This anthem is considered a good example of Tallis's style. We have music of the same construction by Tye, for example, "I call and cry to Thee," and "I will exalt Thee;" and as Tallis and Tye were the leading musicians of their time, we may consider this the classical construction of that time.

Both Tallis and Tye died in, or a little before, the year 1585, and three years later we hear of the first introduction of Italian madrigals into England, by Edward Yonge, an Italian merchant. These were secular compositions of the same kind of construction as that which we have just described in Tallis's anthem; so similar, that among the first set of Italian madrigals, published in 1588 by Yonge, was one called "La Verginella, made by Maister Byrd." Byrd was a pupil of Tallis, who, in conjunction with his master, had had the monopoly of music publishing granted to him by Queen Elizabeth in 1575. This shows that practice in writing English anthems had given him facility enough to write Italian madrigals.

The introduction of the secular element into scholastic music seems to have given a fresh impetus to composers of the time; for, in the last few years of the 16th, and first few of the 17th centuries, Byrd, Morley, Benet, Wilbye, Weelkes, Hilton, and Orlando Gibbons, besides many other writers, published numerous madrigals, and openly vied with the Italian writers in the skill which they put into their work.



Morley says of secular music, "the best kind of it is termed madrigal, a word for the etymologie of which I can give no reason, yet use showeth that it is a kind of musicke made upon songs and sonnets such as Petrarcha, and many poets of our time, have excelled in . . . as for the musicke it is next unto the motett the most artificiall (full of art), and to men of understanding the most delightful . . . wavering as the winde, wanton, drooping, grave, staid, effeminate . . . the more varietie you shew the better you please."

OLIVERIA PRESCOTT.

(To be continued.)

## MUSIC AND MAPLESON IN NEW YORK.

(From our own Correspondent.)

After an uneventful voyage of ten days, the Mapleson opera company arrived here two weeks ago. The only incident of the voyage worth mentioning was the sudden change in the character of the programme of the little concert which the company gives on shipboard every year for the benefit of the Liverpool Sailors' Home. The day set for the concert this year was preceded by a stormy night of an unusually disquieting character. The result was that all the singers begged leave to substitute pieces of a sacred character for those already set down for them, and the concert proved to be quite a solemn affair notwithstanding the spirit with which the undaunted Mdme Hauk gave a laughing song. Mr Mapleson and part of the company arrived on a Monday; Campanini arrived on a Friday, as did also the chorus and music. On the following Monday, that is to say with one full rehearsal, *Lohengrin* was given before a full and deeply disappointed house. Everything went wrong. The chorus showed a decided preference for singing half a note below the orchestra; the latter was demoralized early in the evening by the fierceness with which Arditì glared around him every two minutes, and the unfortunate Campanini received a black eye from Telramund's sword in the combat of the first act. The Elsa of Mdme Minnie Hauk had been so highly praised that the public expected much; but the blemishes of the performance in general were so marked that the public grew weary and listless before the performance was over and showed little enthusiasm notwithstanding the tons of "floral tributes." \* \* \* In primitive days, when the outside world knew less about the theatrical world than it does now, such demonstrations may have had their effect; but our audiences have grown sceptical as to the origin of these "tributes," and a single rosebud thrown at the right time has come to mean more than the spoils of a whole greenhouse piled upon the stage at the end of the soprano's best air. Mdme Hauk was literally buried in flowers. By the time the evening was half over it was evident that Mr Mapleson would have to turn over a new leaf if he wished to arouse any interest in his *Lohengrin*. A certain Mdle Climene Kalas was the Ortrud, and a more unpleasant one than the character warranted. Galassi was Telramund, Novara the King, and Monti the Herald.

On Wednesday night *Carmen* was produced, with the expectation that Mdme Hauk's *Carmen* would suffice to attract a crowd and carry the opera through. But neither expectation was realized, and all Mdme Hauk's excellence as *Carmen* failed to invest the opera with decided interest. Some of our newspaper writers have discovered that Mdme Hauk's *Carmen* has lost its former perfection. I, myself, can discover nothing of the kind. If anything could take the spirit out of a *Carmen* it would have been the Don José of Signor Runcio. Mdle Dotti was the Michaela.

Matters had begun to look very dismal for Mr Mapleson, when the tide turned in his favour on Friday night, with an excellent performance of *Mignon*—Mdle Virginia Ferni in the title rôle, assisted by Mdle Lauri, a New York contralto of decided merit, Campanini, and Del Puente. I am not sure whether you have ever had Mdle Ferni in London. She had not sung a dozen notes before it was known that she could both sing and act. The programmes set forth that she was born at Turin in 1855, and that she has sung with success in most of the towns on the continent—all of which may be true. Her voice was evidently once a genuine soprano of excellent timbre, and is now a mezzo-soprano which cannot fail to give pleasure; it is a trifle worn, apparently by much hard work, a defect she tries to cover up

more or less effectively by an excessive vibrato, which is her chief fault. But she is a singer of excellent taste, thoroughly good in her phrasing, and an actress such as we seldom have on our operatic stage. In the "Styrienne" of the second act she aroused real enthusiasm. The brilliancy of her closing roulades and trills was as admirable as the skill with which she avoided the D flat with which Nilsson was wont to close. The Filina was Mdle Juch, whose capacity you know. The orchestra and chorus had got into better trim than during the first part of the week, and the whole performance was so warmly praised the following morning in the newspapers, that Mdle Ferni was at once announced to sing in *Faust* to-night and in *La Favorita* on Friday, the Wednesday night performance being given up to *Martha* for the debut of a young American girl named Hattie Schelle, who comes forth under the name of Mdle Brambilla. Mdme Hauk is down on the bills for one performance this week—that on Saturday afternoon.

The new comers who are here and have not yet appeared are Prévost, a French tenor with a weakness for Arnaldo, and Mdle Vachot, who is not exactly here, but is expected every day with Mdme Lablache. It is reported on good authority that Mdme Valleria will not come to this country this year, which would have been a more serious matter for Mr Mapleson had not Mdle Ferni pleased so well. Miss Cary, our American contralto, refuses to appear in opera, so that we have no genuine contralto this year, neither Mdle Kalas nor Mdle Lauri being worthy of the name.

Mdme Gerster is expected to-day, and no little curiosity is manifested as to her success with the Strakosch company. The advance sale of boxes and seats for the present season of opera under Mr Mapleson's direction has been fairly satisfactory, but not equal to what it was last year. Mdme Gerster's defection has evidently told.

Last night, in the performance of *Faust*, the vibrato of Mdle Ferni seemed to spoil her Margherita from the first phrase to the last, besides which she was undecided several times as to the right pitch. The house remained cold throughout the evening. The rest of the cast included Campanini, Del Puente, Novara, and Mdle Kalas (Siebel). Mr Mapleson had founded great hopes upon Mdle Ferni's Margherita, and is deeply disappointed. To add to his troubles, Prévost, the French tenor, said, last night, that he wanted to go home. His wife, it seems, who is down among Mr Mapleson's soprani as Mdle Salviati, wants to appear as Margherita, Valentine, Elsa, Carmen, Lucia, Selika, Senta, Aida, Amina, and several other parts "right off." Mr Mapleson objects; whereupon Mdle Salviati has packed her trunks, and insists upon leaving the country and taking with her M. Prévost. After the opera last night, Mr Mapleson came to the conclusion that it would not do to lose Prévost in the present condition of affairs, and some sort of compromise is to be attempted. It will be some ten days before *L'Africaine* or *Guillaume Tell* can be mounted, and in the meantime Mr Mapleson intends to pin his faith to the Amina and Lucia of Mdle Vachot.

HAVEY.

New York, Oct. 25.

### WEARY.\*

'Tis weary waiting here, the maiden said,  
My love he cometh not though hours pass by,  
The morning gone—the sunshine all is fled,  
And naught but dreary night-winds moan and sigh.  
'Tis weary waiting by the lonely shore,  
While watching for my love across the sea,  
The sad waves sighing, "Gone for evermore,  
Ah, never will thy love return to thee."  
'Tis weary waiting, and her heart grows cold,  
But see! her fears—her mournful looks have fled,  
And soon her loving arms his form enfold,  
Alas! her love is lying cold and dead.  
'Twas weary waiting, and the end is this,  
Cold, pale, and dead. A form of senseless clay  
Is all that's left her of the dream of bliss;  
Her waiting's ended with the coming day.

\*Copyright.

ALICE NOWBRAY.

## ST JAMES'S HALL.

MONDAY POPULAR CONCERTS,  
TWENTY-FOURTH SEASON, 1881-82.

DIRECTOR—MR S. ARTHUR CHAPPELL.

## THE FIFTH CONCERT OF THE SEASON,

MONDAY EVENING, NOVEMBER 14, 1881,

At Eight o'clock precisely.

## Programme.

PART I.—Quartet, in B flat, No. 9, for two violins, viola, and violoncello (Mozart)—M.M. Rappoldi, L. Ries, Hollander, and Piatti; Song, "Connais-tu le pays" (Gounod)—Miss Santley; Fantasia, in F sharp minor, Op. 79, for pianoforte alone (Mendelssohn)—Miss Janotha.

PART II.—Märchenbilder, Op. 113, for pianoforte and violoncello (Schumann)—Miss Janotha and Signor Piatti; Prelude and Fugue, in A minor, for violin (Bach)—Herr Rappoldi; Songs, "Lithauisches Lied" (Chopin) and "Hark, hark, the lark" (Schubert)—Miss Santley; Rondo Brillant, in B minor, Op. 79, for pianoforte and violin (Schubert)—Miss Janotha and Herr Rappoldi.

Accompanist—Mr ZERRINI.

## SECOND AFTERNOON CONCERT,

SATURDAY, NOVEMBER 12, 1881,

At Three o'clock precisely.

## Programme.

Quartet, in E flat, Op. 41, No. 3, for two violins, viola, and violoncello (Mendelssohn)—M.M. Straus, L. Ries, Hollander, and Piatti; Air, "Mio ben ricorlati" (Handel)—Miss Mary Cummings; Barcarolle, in F sharp major, Op. 69, for pianoforte alone (Chopin)—Miss Janotha; Elegia and Siciliana, for violoncello, with pianoforte accompaniment (Piatti)—Signor Piatti; Song, "The Haunted Wood" (Rustinstein)—Miss Mary Cummings; Sonata, in G major, Op. 39, No. 3, for pianoforte and violin (Beethoven)—Miss Janotha and Herr Straus.

Accompanist—Mr ZERRINI.

## TO CORRESPONDENTS.

HIFF.—Good; but what do you mean by "nothing else has transpired"? How do you *délatinise* "transpired"?

OPERA-DILETTANTE.—The name of the lady engaged for the Royal Italian Opera by the late Mr Frederick Gye at the period you mention was not Albani, still less Albani, but Albini, who, since then (some quarter of a century past), has not been heard in this country.

CYRIL.—A sonata by G. F. Pinto (an Englishman) was performed at the Monday Popular Concerts during the first season (1859). It is in A major (one of a set of three), and was included by the late Sterndale Bennett in his *Classical Practice*.

## MARRIAGE.

On Nov. the 9th, at St Luke's, Redcliffe Square, S.W., AUGUSTUS HENRY GLOSSOP HARRIS to FLORENCE EDGUMBE, youngest daughter of the late WILLIAM EDGUMBE RENDLE, of 86, Redcliffe Gardens. No cards.

## DEATH.

On Nov. 2, at Upper Norwood, MARY GEORGINA, wife of V. De Pontigny, Esq.

## The Musical World.

LONDON, SATURDAY, NOVEMBER 12, 1881.

## TWO LETTERS FROM MENDELSSOHN.

TWO letters (hitherto unpublished) from Felix Mendelssohn-Bartholdy, with reference to his appointment as conductor of the Gewandhaus Concerts appear in a recent number of the *Leipziger Signale*. They are addressed to Herr Fr. Kistner, of the firm of H. A. Probst, Leipzig, and are now in possession of Herr Carl Guckkhaus, its actual representative. Appended are translations of both letters:—

## I.

MY DEAR SIR,—Accept my best thanks for the friendly interest which you take in me, and which finds utterance in your letter, received yesterday. However pleased I should be to devote my efforts, after my own fashion and to the best of my ability, to the cause of music in your town, and however grateful I may feel for

your friendly communication on the subject, it is unfortunately impossible for me, even on the most advantageous conditions, to accept a post of the kind proposed. The fact is, I am not able to speak satisfactorily about music for half an hour together, far less to deliver a regular lecture on it, and I believe I should never learn to do so, even though my whole welfare were at stake. I could never so much as follow rightly a lecture on music and always left more unmusical than I went, so that it has gradually become more and more my fixed aim to be a practical and not a theoretical musician. To this aim I have here sacrificed my independence, since I could live, with or without active employment, in larger towns which I like better, but it struck me that here I might acquire and afterwards turn to account much practical knowledge in which I was deficient. This is also the reason why I cannot in any case accept your offer, flattering though it be—in undertaking the duties of any post, I am actuated by only one thing: its sphere of action, and as I willingly subordinate to that my personal pleasure and convenience, as well as all other considerations, it is impossible for me in this particular to diverge from my views and from the plan which I have adopted for my improvement in music. I hope that you, putting yourself in my place, will approve of my way of looking at the matter, and not fail to bear in mind that, though for the moment unable to take any advantage of your kindness, I am, nevertheless, quite as thankful as if I could, and that I shall always feel indebted to you for the interest you have displayed for me and my musical career. I have the honour to remain your most obedient

FELIX MENDELSSOHN-BARTHOLDY.

Düsseldorf, the 3rd January, 1835.

## II.

MY DEAR SIR,—Receive my thanks for your kind letter, and allow me in reply to state with all frankness how important is the influence the matter of which it treats exercises on my life. I should be most delighted to reside in Leipzig, and should deem it most truly fortunate for myself and my musical development, did circumstances permit of my doing so, and working as effectively as I could for music there. But I will not by any declaration of mine be a party to driving another musician from his place. Before definitely accepting, therefore, I must ask you whether the post is really vacant, or whether my decision is needed to render it so. Were this so, I could not give my assent, but should prefer to remain here, being convinced that, as you yourself once said, my assenting could not but prove prejudicial to the cause of music in Leipzig, and feeling that I should be acting unjustly.

Do not be offended at my inability to give you as yet a decided reply to your kind and flattering offer. It is my duty towards the Musical Union here, who would be very sorry for my resignation, only to give up my present post if I see a decidedly larger field of action before me, and, according to my conviction, there could not be such a field, were various factions and musical disputes to result from my appearance in Leipzig. If my scruples on this head were removed, and if I could frankly tell my friends here how I should be situated and what I could do for music in Leipzig, I entertain no doubt they would say I was right and allow me to go; as before remarked, I should regard it as a piece of great good fortune, were matters to take this turn. To conduct such an orchestra as the Leipzig orchestra is itself a delight.

I can assure you that I am more grateful for your friendly sentiments towards me than I can express. May I, also, beg you to thank your relative, Herr Kind, Councillor of the City Tribunal, most cordially in my name for his letter; I should have written to him personally, only, as he stated distinctly that he was waiting for my consent or views, to make a proposal against Herr Pohlenz as Director of the Singakademie, I could merely have written to him what I have written to you. May I request you, therefore, very kindly to communicate to him these lines, and say that I cannot give my assent, and that I should never like to assume a position against a musician, of whom I have heard people speak very well, or any other. If you two only approved of my views! I hope you



will, and do not for an instant think you will take them in bad part. Farewell, and answer soon, your very humble servant,

FELIX MENDELSSOHN-BARTHOLOMY.

[This letter bears no date. The postmark is: *Düsseldorf*, 28-1-1835.]

#### METROPOLITAN EXAMINATIONS BY THE ROYAL ACADEMY OF MUSIC.

By a bye-law, framed in fulfilment of the Royal Charter, the Royal Academy has enlarged the field of its operations (which, for fifty-eight years, was limited to the care of the pupils of whose education it undertook the responsibility), so as now to investigate the capabilities of musicians who are beyond the state of pupilage, and who may have obtained their training in art by any means whatever, public or private.

When, some sixteen years since, the Society of Arts held a very long inquiry into the state of music in England, a strong desire was widely expressed that an examination of musicians might be instituted, the result of which might be a testamur of the qualifications of deserving candidates, and the same desire has had always increasing utterance as more and more thoughtful persons, and bodies of persons, have given consideration to the subject. Directors of educational establishments and of establishments for public amusement have had no guide but private recommendation or personal interest in the choice of musical teachers and executants. In the department of composition, it is true, an University degree has for centuries stood as a certificate of the attainments of musicians; but this has been restricted to the male sex, and in the department of performance there has been no credential but public opinion to which satisfactory reference could be made. Should Dr Lyon Playfair's bill become law, which has for object the certification of teachers, those teachers whose subject is music should obviously pass the ordeal of scrutiny by musicians, and these musicians each a master of that branch of the art in which a candidate is to be tested who submits to his examination. The scheme now about to come into effect has been organized to fulfil the desire above stated, the character of the institution that undertakes it may be hoped to give it authority and claim for it respect, and the merit of candidates who obtain the proffered diploma will be the standard whereby this document will hereafter be valued.

Musical artists and teachers, and not *dilettanti* or amateur students, are eligible to the coming examination. Non-professional musicians, it seems, are not, however, excluded if their attainments be such as to place them on a level with persons who draw their livelihood, as well as their chief pleasure, from the practice of the art.

The subjects of examination are Composition, Singing, Piano-forte playing, playing on orchestral instruments, including the Harp, Organ playing, and Military Band mastership. Candidates in any subject will be examined by three professors of that particular subject, and the promise is that in every instance these shall be men of acknowledged reputation in their several branches of musicianship. Ample time will be spent with each candidate to prove all his claims to consideration, and it is believed that thus a searching but fair verdict will be possible in every instance.

The dates of the examination are fixed for the 12th and 13th of January next, and the names of intending candidates must be handed in to the Academy Secretary on, or earlier than, the 1st of December. The several examining boards will judge the candidates, but the public will judge the examiners. The measure may acquire very high importance or be wholly insignificant, according to the manner in which it is administered, and it will be watched with scrupulous care by all who have regard for the interests of music.

#### A BRIEF TOO BRIEF BY HALF.

Hôtel Silber, Stuttgart,  
5th Oct., 1881.

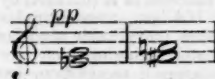
LIEBER HERR DAVISON,—I have but just returned from the Black Forest, where I have been for the last eleven weeks, during which time I have not seen a *Musical World*. I am afraid my weekly allowance of interesting news must have miscarried.

During my wanderings in the celebrated Forest I tried to find

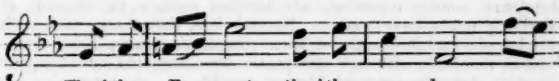
the "Wolf's Glen"—where Caspar made the magic bullets. In some of the darkest spots I invoked Zamiel—"Hilf, Zamiel hilf!"



I stood still and listened—



but got no reply. I then strolled on,



Thro' the Fo - rest, thro' the mea - dows,  
and went home to dinner. Perhaps, had I gone to the forest at midnight, the result might have been different.

Kind regards to J. W. D., *ihrer bruder*, and I hope he is quite well.

I wish all the good fellows in London to join me in a glass on this day week (12th), for on that day (D.V.) I shall strike 72! So you see I am as old as any of you, and am still devoted to the two great B.'s, whose honey toad has kept me up for many a long year—Bach and Beethoven.



Believe me, yours faithfully,  
W. D. Davison, Esq.

J. L. HATTON.

SARAH BERNHARDT IN AMSTERDAM.—A correspondent at Amsterdam telegraphs that Mdle Sarah Bernhardt, who made her first appearance in the capital of Holland as the heroine of *La Dame aux Camélias*, was received by the Dutchmen with fervid enthusiasm. As much as a hundred francs was paid for a stall, and the place usually occupied by the orchestra alone brought in 2,000 francs. Even pit-tickets were sold for forty francs, instead of eight francs. The actress was, of course, overwhelmed with bouquets, including one presented by the School of Painting, while a superb crown of flowers was embellished with gilded inscriptions from Dutch artists. The people who waited for Mdle Sarah Bernhardt after the performance wanted to unharness the horses and drag her carriage, and they accompanied her to the Doelen Hotel, where she was serenaded by a military band, which played by torchlight.

SARAH BERNHARDT AT VIENNA.—(Vienna, Nov. 3.)—Last night, at the Ring Theatre, Mdle Sarah Bernhardt appeared in *La Dame aux Camélias* for the first time before a German audience. The house was crammed. Archduke Wilhelm and Archduchess Elizabeth, Prince and Princess Metternich, Prince Lichtenstein, Prince Schwarzenberg, Prince Kinsky, the French and Russian Ambassadors, and a host of other distinguished personages were in the boxes of the lower tiers. The whole of the first act went off amidst the indifference of the spectators, and Mdle Bernhardt must have been anxious as to her eventual reception by the Viennese public. Her suspense was not of long duration, however. She was called before the curtain several times at the end of the second act, and after the scene with Armand Duval's father there was an outburst of enthusiastic applause such as I have not witnessed on any Vienna stage since Adelina Patti last sang here. When the piece was over the great French actress was warmly congratulated by Prince Metternich, Count Douchâtel, and M. d'Oubril. Mdle Bernhardt is supported by an adequate company, and will give a series of nine more performances in Vienna, continuing to-night with *Hernani*. On leaving this capital she will proceed to Hungary, Poland, and Russia, and is also expected to visit Turkey and Greece.

## CONCERTS.

**THE RICHTER CONCERTS.**—Although the two concerts at St James's Hall last week under the direction of the famous Wagnerian conductor, and specialised by the *entrepreneur*, Herr Franke, as the "Autumn season," were only *en passage* from Bayreuth to Vienna (curious *détour*), the programmes, in addition to familiar things, comprised some of more immediate interest. At the first, besides the tumultuously boisterous overture to Wagner's *Die Meistersinger*, and the magnificent Choral Symphony of Beethoven, six songs from the pen of Hector Berlioz, entitled *Les Nuits d'été* (an early work), and a new pianoforte concerto in A (his first) by our promising young Englishman, Eugène D'Albert, were introduced. The songs of that dreamy and too often inexplicable musician, whose countrymen, after long and obstinately ignoring him, now, since the Franco-German war, with widespread recognition, have set him up as an idol of their own against the idol of their *quondam* dreaded enemy (a French against a Teuton Wagner), though but little known to amateurs among ourselves, are familiar enough to admirers of Berlioz's music *quand même*. Nevertheless, they cannot rank with the happiest achievements of their composer's genius, being monotonous to a fault, although the poetic *bases* supplied by Théophile Gautier for the several themes might, it is reasonable to suppose, have afforded ample opportunity for varied expression on the part of one so thoughtful and eminently "subjective." The concerto of Mr D'Albert must not be lightly considered, inasmuch as, for so very young an expert, it is a production in almost every way remarkable. Enough for the present that it was played by Mr D'Albert himself, the executant naturally most fitted to display its technical merits and unfold its inner significance. That the work and its executant were enthusiastically greeted, will easily be understood by those who have watched the brief career of Mr D'Albert from the beginning, when Dr Arthur Sullivan (his master) first brought him before the public. It should have been stated, by the way, that the songs of Berlioz were confided to Misses Louisa Pyk and Orridge (soprano and contralto), Messrs Shakespeare and King (tenor and bass). There was nothing new at the next and final concert. The first part of the programme comprised the overture to *Tannhäuser*, introduction and death-scene from *Tristan und Isolde*, *Siefried Idyll*, and overture to *Der Fliegende Holländer*, (all by Wagner), the second being exclusively devoted to Beethoven's grand symphony, the "*Eroica*." How Herr Richter directs the performance of these orchestral pieces it is unnecessary to say.

MR HAMILTON CLARKE requested the pleasure of the company of all the ladies and gentlemen of the "Billee Taylor Opera Company" to a private Organ Recital, in the Public Halls, Glasgow, on Friday afternoon, October 28. The following is the programme:—Grand March, from the *Midsummer Night's Dream* music (Mendelssohn); Andante in F sharp minor (S. S. Wesley); Overture, *Zanetta* (Auber); Suite, (a) Pastorale in F, (b) Minuet in the ancient style, and (c) Andante in F, composed expressly for this occasion (Hamilton Clarke); Offertoire in F (Lefebure Wely); Entr'acte, from the *Merchant of Venice* music (Hamilton Clarke); Chorus, "Hallelujah" (Handel). Mr Hamilton Clarke was at the organ.

MISS FLORENCE WYDFORD gave her annual concert at "The Horns" Assembly Rooms, Kennington Park, on Thursday evening, Oct. 27th. Besides the concert-giver, who sang "Some Day" (a new song by Milton Wellings), and "Life's Uphill" ("The Lost Chord" being given in answer to a unanimous encore), the artists were Miss Agnes Larkcom, Miss Jessie Royd, Miss Josephine Pulham, Miss Bessie Waugh (pianoforte), Messrs Percy Blandford, Henry Suter, Henry Behling, and Thurley Beale. The conductors were Messrs George F. Smith and Alfred J. Eyre.

MISS MARIE NEWSON gave a concert in the Surrey Masonic Hall, Camberwell New Road, on Wednesday evening, November 2. The singers were Mme Jarratt (of the Royal Academy of Music) Misses Clara West, Marian Burton, and Marie Newson, Messrs Arthur Thompson and John Smyth. The instrumentalists were Mrs Bucknall Eyre (pianoforte) Miss Clarissa Munday, (violin), and Mr Lazarus, (clarinet). Miss Marie Newson sang with care and intelligence Mozart's beautiful air from *La Clemenza di Tito*, "Non più di fiori," (clarinet *obbligato*, Mr Lazarus,) joined Miss Burton, Messrs Thompson and Smyth in Mr G. L. Newson's clever quartet "The vale of peace," and subsequently gave Mr Randegger's graceful song "Bird of the springtime," to the complete satisfaction of her audience. The vocalists who assisted Miss Newson rendered a number of songs by modern composers and met with more or less success. Mr Lazarus played in perfection an arrangement for clarinet and pianoforte of a brilliant *aria* from Professor Bergson's opera, *Louise di Montfort*, and an Air varié by Berr, winning hearty applause after each. Mrs Bucknall Eyre (pianist) was set down for

Macfarren's Tarantelle in C minor and Miss Clarissa Munday, (violinist), for Beethoven's Romance in F and a solo by Mr Farmer. Mr Fred. H. Cozens was accompanist.

## PROVINCIAL.

**FALKIRK.**—The first concert this season of the Falkirk School of Arts came off on the evening of Wednesday, the 2nd inst., and was eminently satisfactory. The vocalists, Miss Adela Vernon, Miss Grace Damian, Messrs Frank Boyle and Barrington Foote, were frequently and deservedly applauded for their rendering of the airs, duets, and trios contained in the programme. The solo instrumentalists were Herr von Arnheim (violin), of Glasgow, and Mr F. W. Bridgman (piano), of Edinburgh. The former gentleman gave "Souvenirs de Bellini"—for which, on being encoired, he substituted "Auld Robin Gray"—Rode's "Air varié pour Violon," and a "Fantasia on Scotch Airs" by Thirlwall. Mr F. W. Bridgman performed his responsible duties as accompanist in a most admirable manner, and contributed in no small degree to the success achieved on the occasion.

**BRISTOL.**—The attendance at Mr Riseley's "Popular Concert" at Colston Hall on Monday evening, Nov. 7, was one of the largest of the present season. The programme contained the overture to *Tannhäuser*; Schumann's symphony in B flat (Op. 38); and Mr Walter Macfarren's overture to *Henry the Fifth* (produced at the last Norwich Festival), relative to which the *Bristol Mercury* says: "The lines of the play which specially prompted the composer blend chivalric and martial with tender sentiments, including the wooing of fair Katherine of France by the English king. The work is well calculated to enlist the sympathies of a popular audience. The bold, march-like introduction is finely in keeping with the subject illustrated, and tender and sympathetic are the lighter passages suggestive of the dainty wooing of the princess by Henry. At the close the march is resumed with the full powers of the orchestra, and Mr Macfarren, who conducted the performance of his work, did not fail to bring out all the force at his disposal. Mr W. Macfarren afterwards expressed himself highly pleased with the spirit and animation with which they had rendered the composition, and the individual excellence of many members of the orchestra. In response to continued applause, he returned, and was heartily cheered, both by audience and orchestra. The rest of the instrumental programme included Weber's overture to *Der Freischütz*; Massenet's 'Scenes Pittoresques'; and Auber's *Part du Diable*. The vocalists were Mrs Caldicott, of Worcester, and Miss Helene Arnim. There was a special interest in Mrs Caldicott's appearance, as she sang the Widow's recitative and air, 'I shall see him; I shall go to him,' from Mr Caldicott's cantata, *The Widow of Nain*, produced for the first time at the recent Worcester Festival, and illustrating the story of the Nain miracle. The band played the accompanying music, and Mr Caldicott conducted. The vocalist has a fine soprano voice. Apparently from slight nervousness, she scarcely did justice to herself in this expressively-written air, but she greatly improved as she regained self-possession, and won hearty applause."

**THORNE.**—Mr John Pooley gave a concert at the Peace Hall, Thorne, on Monday evening, Nov. 7th. Mr Pooley and Herr Otto Booth gave a masterly rendering of Beethoven's Sonata in F for pianoforte and violin. Herr Otto Booth was very successful with his violin solos, each of which he had to repeat. A similar compliment was paid to Mr Pooley for his performance of Schulhoff's "Valse de Concert." The vocalists were the Rev. C. W. Bean and Mr Hilton Just, who delighted the audience by their rendering of the songs allotted to them. Mr Edmund Pooley recited admirably selections from *Hamlet* as well as the trial scene from *Pickwick*.

**BELFAST.**—The season of the Philharmonic Society commenced on Monday evening, November 7th, in their new *locale*, St Mary's Hall. The singers were Mme Marie Roze, Mdle Eugénie Papritz, Signor Foli, and Mr Maas; the instrumentalists, M. Niedzielski and Herr Beyschlag (violin and pianoforte). Mme Roze, who was heartily greeted when she made her *entrée*, sang "Casta Diva"—the opening with true devotional feeling, and the final movement with great brilliancy. She afterwards joined Mr Maas in the "Miserere" (*Il Trovatore*), and, the chorus being quite "up to the mark," the effect was very great, and the applause enthusiastic. Mr Maas contributed, among other well-known songs, Blumenthal's "Message," his interpretation of which—says the *Morning News*—"was characterized by deep feeling and a subdued pathos that fairly imbued the listeners with the spirit both of words and music." Signor Foli's greatest success was in "The Mariner" (Diehl), but he sang "Qui sdegno" (*Il Flauto Magico*) remarkably well. Herr Beyschlag's skill as a



pianist was displayed in a polonaise and in a waltz, both by Chopin. The best performances by the members of the Society were "All is still" (Macfarren) and Sir Julius Benedict's "Hunting Song." We ought to have mentioned earlier in the notice that Mdle Eugénie Papritz pleased the audience greatly by the style in which she rendered "Ah, quel giorno" (*Semiramide*) and, further on in the programme, an English ballad.

### ITALIAN OPERA AT THE LYCEUM THEATRE.

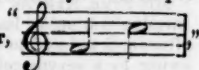
The season of Italian opera at this house continues with unabated spirit, and it must be said for Mr Samuel Hayes that he is faithfully redeeming the pledges contained in his prospectus. It is, of course, impossible to follow the performances from night to night, and any attempt to do so would be superfluous, albeit the director frequently brings forward new talent. The works played are taken from the most familiar in the repertory of metropolitan opera-houses; while, without unduly reflecting upon recent additions to the company, we may observe that the artists now bearing the burden and heat of the enterprise are those who helped to start it. Among the notable representations lately given a high place was deserved by that of *Les Huguenots*, which, on Saturday last, attracted an overflowing audience. Meyerbeer's great creation is not adapted for a small house and a comparatively weak company; wherefore some curiosity was excited, perhaps, by its announcement. But those, if any, who looked for a break down were disappointed; the performance, all due allowance made, being surprisingly good and enjoyable. Valentina had a dramatic representative of marked power in Mdle Vogri; the facile vocalization of Mdle Siedle justified that artist in assuming the part of the Queen; and Mdme Rose Hersee, taking Urbano from the contraltos, sang the Page's music so well as to obtain an encore for "No, no, no," which she had, of course, transposed. With Signor Frapolli as Raoul, Signor Padilla as Nevers, Signor Ponsard as St Bris, and Signor Antonucci as Marcel, the cast of principal characters could be no other than reasonably efficient. Nor was the representation wanting as regards points of minor interest, so that, taking it altogether, we may safely account this performance a marked feature in the season and most creditable to the management.

*Don Giovanni* was repeated on Monday night, and on Tuesday *Il Barbiere* served for the gratification of a numerous audience, not one of whom, we venture to say, left the theatre other than well content. In a single respect this masterpiece had, at the Lyceum, an advantage it does not enjoy elsewhere in London. At the regular houses it is invariably mounted in the shabbiest possible manner, though a constant friend to the "treasure"; whereas Mr Hayes puts it on the stage with some regard to scenic propriety and corresponding gain of effect. The fact deserves notice, along with the general efficiency of the leading artists. Mdle Marimon was, as usual, a vivacious Rosina, revelling in the vocal *tours de force* so plentifully assigned to the part, and obtaining constant applause, especially by her brilliant delivery of a waltz air, from the pen of the conductor, Signor Tito Mattei. Another distinct attraction was the Figaro of Signor Padilla, this gentleman being, apparently, as versatile as he is artistic. He entered well into the spirit of the irrepressible barber, and added much to the enjoyment of the evening. Signor Frapolli (*Almaviva*), Signor Ponsard (*Basilio*), Signor Zoboli (*Dr Bartolo*), and Mdle Sonnino (*Bertha*) completed the list of principal characters. On Wednesday night the opera was *Faust*, with Mdle Rosina Isidor as Marguerite.—D. T.

*Les Huguenots* and *La Traviata* were repeated on Thursday and Friday. This morning (Saturday) *Les Huguenots*, and in the evening *La Figlia del Reggimento* (with Mdle Marimon as Marie) and the Garden scene in *Faust*, will be given for the benefit of Mr Samuel Hayes.

THE admirable translation of Berlioz's *Leio*, included in the Crystal Palace programme of Nov. 5th, is from the well-known and facile pen of Mr W. Grist. The critical analysis which pre-

cedes it is from that of Mr F. Corder,



conductor of the orchestral concerts in the Brighton Aquarium.

HIS MAJESTY, the King of Roumania, has bestowed the Order of the Roumanian Crown on the conductor, scene-painter, stage-manager, master carpenter, acting manager, and divers of the company at the National Theatre. By some oversight, he has forgotten the box-keeper, check-takers, gasmen, and "rats de cave."

### JOHN HULLAH SPEAKS.

Report for the year 1880, by John Hullah, Esq., LL.D., Inspector of Music, on the Examination in Music of the Students of Training Colleges in Great Britain.

(Continued from page 708.)

#### APPENDIX No. 1.

Report by the Rev. W. H. Bliss.

There is a marked improvement in the attention paid to the directions at the head of the paper, and consequently a very small proportion of students have this year attempted more than nine questions. A large per-centage of papers are done very well, some few of them could scarcely have been done better if music were the only subject the student had to pursue. But, on the other hand, not a few of the papers are far below any fair average mark, and some are so bad as to be thoroughly discreditable not only to the individual student, but to the teacher under whom he has studied and the college which has made itself responsible for his education. Thus I find in my list papers to which, out of 50 marks, it was impossible to assign more than 2, 4, 5, 6, 8, respectively. Now, if to do a creditable music paper required any special natural endowment, there would be nothing left but to regret its non-possession by these students. But so far is this from being the case that every question of the first year papers and many of the second year's could be answered just as well and easily by a deaf and dumb candidate as by one most highly gifted in voice and ear. This is a fact which seems to have been overlooked by both teachers and pupils. Eleven of the twelve questions set in the first year's paper require no powers beyond those demanded by the simpler operations in arithmetic . . . mere ability to count, with such technical knowledge of musical characters and designations as every work on the rudiments of music would supply. And whatever may be the case with others, it certainly is not true of teachers that it is not worth while for those who have not a good ear or voice to learn thoroughly the rudiments of musical grammar. For (1) these enter into the regular curriculum of the training college, and the student who earns (I will not say 2, 4, or 5 marks out of 50, but) less than half the maximum marks must have wasted his own time, and more than probably been a hindrance to his fellow-students, and (2) when he comes to have charge of a school himself, if he is unable through some natural defect to teach the practical part, it will be only the more necessary that he should be able to compensate for this incapacity by teaching well the theory of the subject. It should be universally known and recognized that it requires no more special endowment to learn to remember how many crotchets go to a dotted semibreve, or how many semitones to a perfect fifth, than to learn how many bushels make a quarter, or the number of inches in a yard. While thus pointing out deficiencies I must again remark that the handwriting and general style, and especially the formation of notes, rests, and other musical characters are in some instances surprisingly bad, and especially in some of the music writing one can only guess (and not always even that) the meaning of signs so cabalistic. In an elementary school this might be pardonable, but in candidates who have been for four or five years pupil teachers, and for at least one year under discipline and instruction in a training college, it seems wholly unintelligible.

A point which has struck me much is that the notions of candidates with regard to "time" are far less clear and correct than with regard to "tune." For one who has made a mistake in writing out scales, naming intervals, and the like, many have gone altogether wrong in attempting very simple questions on "time." The signification of the sign is still widely supposed to indicate some sort of triple time, and very few succeeded in writing down a scale in simple and compound "times" correctly. I should like, if I might be allowed to make one suggestion on behalf of some of the best candidates. It is this, they do not seem to understand how much greater importance is attached to the last three than to any of the previous questions in the second year papers. It is true a candidate ought to know that to add three parts to a given bass, or even to fill in chords or resolve discords, is work not only very much more advanced in itself than that contained in the rest of the paper, but also implies a knowledge of most of the preceding part. But persons under examination are often nervous and not in a frame of mind to think very calmly and judiciously of what is before them. For the interest of such I would ask to be allowed to suggest either that a note be appended to the instructions heading the paper, or that a memorandum should be sent to the principal of each training college, or to its musical instructor, calling attention to the fact that no candidate can obtain more than three fifths of the full marks except he answers the questions on the last page. At present many of those who apparently could do the highest questions quite well are content to answer the first nine, and thus lose 40 per cent. of the marks assigned to the paper.

(To be continued.)



## MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

M. Champagne has been placing before his audiences such a host of talent to interpret pieces put on the boards of the Salle Monsigny since the beginning of his winter campaign, that I am at a loss how to enumerate the talents of the former and the merits of the latter.

MM. Bonelly and Dumay are old favourites of last year. M. Hincelin is a "moderate" tenor—for the winter season—supported by M. Vienne, barytone, and M. Dupont, *basse-bouffe* (very *basse* and moderately *bouffe*). As regards the artists, after many changes, M<sup>me</sup> Gueymard has been chosen as "1<sup>re</sup> chanteuse and 2<sup>me</sup> chanteuse des 1<sup>re</sup>," whatever that may mean. I imagine that M<sup>me</sup> is a *forte* chanteuse *robuste* with the "go" of the Schneider school without being gifted with the voice of a "1<sup>re</sup> chanteuse" or that of a "2<sup>me</sup> chanteuse des 1<sup>re</sup>!" M<sup>lle</sup> Mauri, "2<sup>me</sup> chanteuse en double," is anxious to please, but evidently studies her music more than her acting. M<sup>lle</sup> Bressy, termed "Ingénuité, jeune 1<sup>re</sup>," certainly possesses "ingenuity" and acts in drama, comedy, and vaudeville with tact, especially in the one act comedy, *Une quête à domicile*. The pieces, &c., have been varied and various. *L'Homme au Masque de fer* with *Niniche*; *Le Patriote* with *Les Mystères d'été*; *Niniche* with *Par droit de Conquête*; *Les Chevaliers du Brouillard*, an adaptation of Jack Shepard (or Jack Scheppard, as he is announced in the bills, who was an *Évadé de St Gilles*, and got into the prison de New-Gatt, and in the tenth act makes his final bow among "les brouillards de la Tamise"), with *Barbe Bleue*.

Since last I wrote, Coquelin and his brother, natives of this town, have given a sort of *mélange* of everything in the way of comedy-travestie, &c., to the delight of their *concitoyens*, who chose to pay three times the price for ordinary places. M<sup>me</sup> Marie Sasse also has given a representation with a starring *troupe*—more a concert than a regular performance.

Last night an extraordinary performance was given for the benefit of the widows and orphans of the shipwrecked fishermen on Oct. 14. Six boats of Boulogne were lost off the coast of Yarmouth; 108 men perished, leaving behind 90 widows, and I don't know how many children.—A change in the directorship of the *Etablissement des Bains* took place last week. M. Gase, appointed at the commencement of the season of 1880, had made his final bow in the course of the season 1881, and so the duties of manager, entrusted to M. Dié a year previous to M. Gase's appointment, when M. Spiers was in office, were again undertaken by that gentleman, and so much to the satisfaction of the Town Council that he is now regularly installed "*Directeur de l'Etablissement Municipal des Bains*." M. Dié is "well up" in all the duties he has to perform, and as he showed both judgment and discretion when acting as assistant manager, we may hope he will be successful in his higher office. M. Dié, in addition to his administrative capabilities, is an excellent English scholar, a great recommendation for him in his responsible position.

X. T. R.

Boulogne-sur-Mer, 9th Nov.

WE are glad to hear that Mr Ebenezer Prout is engaged in the composition of a comic opera, the libretto for which is supplied by Mr W. Grist.

MR WALTER MACFARREN'S NEW OVERTURE.—A correspondent from Norwich forwards us the subjoined synopsis of this successful new work:—Overture, *King Henry V.* Introductory march, "*Allegro Maestoso*," in D major, announces the chivalric character of the play. The overture proper, "*Allegro Agitato*," in D minor, may be regarded as typical of England's expectant condition—"For now is expectation in the air" while the subject in F may be referred to Henry's nobility and purity of character, with his reliance on the Divine power. The lighter passages with which the first part terminates have reference to the wooing and winning of the Princess Katherine, the working-out, to the troublous times experienced over the water; and the resumption of the march, in D major—with contrapuntal bass—to the King's triumphant return after the victory of Agincourt, and his enthusiastic reception at home. The overture was capitally played, and its author recalled with every demonstration of approval by orchestra as well as audience.—F. C. L.

## ENGLISH COMPOSERS AND MUSICIANS.

REPLY TO MR SULLIVAN.

(To the Editor of the "Times.")

SIR,—Mr Sullivan's letter, published in *The Times* of to-day, in which he declares himself perfectly satisfied with the treatment of English music in this country, shows a degree of good temper and easy contentment worthy of all praise. But perhaps he is scarcely able to realize the hardships of the case. Mr Sullivan's career has been exceptionally fortunate. His talent was recognized almost from the first, and later on his popular ballads and his delightful comic operas carried his name to circles where serious music seldom penetrates. No wonder, therefore, that even his higher efforts meet with a degree of attention vouchsafed to none beside him, and that, for example, his *Martyr of Antioch*, the marked success of which at Leeds was duly recorded in *The Times*, was eagerly taken up by the most conservative choral societies in London. Unfortunately, other English composers are not in the same position. The neglect of English music by Englishmen has been for years a notorious grievance, and nothing is more common than to hear from the lips of a rising composer the despairing question, "How can I afford to employ months or years of serious labour on a symphony or an oratorio, and go to considerable expense in having the parts copied, with very little chance of seeing my work performed, or with the certainty almost that, if it is performed, it will be damned with faint praise and shelved for ever?" That English composers, in spite of all their disappointments, still continue to do serious, in some cases, excellent work, is highly to their credit. But to imply that English art has met with due acknowledgment at the hands of the Sacred Harmonic Society, the Philharmonic Society, the Albert Hall Choral Society, the director of the Monday Popular Concerts, and others "who have power and influence in the musical profession" implies an opinion of the merits of that art from which I am happy to differ *in toto*. Mr Carl Rosa and Mr Manns, both, like Herr Richter, foreigners, are a laudable exception to the general rule. At the Crystal Palace many English works have, off and on, been heard, and it would be easy to fill a column of your space with a list of their names. At the same time, these works have never been "a feature" there, in the sense, for instance, that Schubert and Schumann were a feature, the appreciation of those great masters in England being mainly due to the untiring efforts of Mr Manns and Mr Grove. Certain it is that it would be difficult to point to a single English work first produced at the Saturday Concerts which has met with such immediate success and exhibited such promise of permanent vitality as Mr d'Albert's pianoforte concerto. No sooner was Herr Richter informed that a young Englishman, unknown to fame as a composer—for the performance of a juvenile overture at a student's concert does not count for much—but of high promise, had written a work of this class than he expressed his desire to see the score. Seeing the score and recognizing its merits were simultaneous, and no time was lost in turning theoretic admiration into practical advocacy. The concerto, played by the composer himself, received the place of honour in the first concert of the season. Not satisfied with this, Herr Richter is determined to take the work and its youthful composer with him to Vienna to prepare for them another triumph in the city of Mozart and of Beethoven. This is, indeed, "encouragement of native talent." Let us hope that Herr Richter will continue to show his gratitude for the generous reception he has met with in this country by teaching us to appreciate the talent in our midst.—I have the honour to be, Sir,

YOUR MUSICAL CRITIC.

October 27.

THE new opera by M. Charles Lecocq, entitled *Le jour et la Nuit*, was produced on Thursday night at the Théâtre des Nouveautés, Paris, with success. The principal parts were undertaken by M<sup>lle</sup> Ugalde, a daughter of the well-known singer of that name, and M. Brasseur.

MR SIMS REEVES, who was to have taken his farewell of the Birmingham public last week in a series of three entertainments, afterwards reduced to two, was compelled to forego his intention, owing to a severe cold which he caught since his arrival in the town. The general disappointment was all the greater because Mr Reeves had been announced to appear as Edgardo, in *Lucia di Lammermoor*, the part which first revealed his splendid resources and fine artistic culture to an audience of his countrymen. Mr Reeves promises two performances at Birmingham on some future occasion, to be shortly announced.

## KÖNIG ŒDIPUS.

DEAR MR. EDITOR,—I think you may perhaps like even a hastily written little sketch of Sophocles' great tragedy, as it was given here in Dresden. I had the vivid joy of seeing it performed last night, as I verily believe the dead Greek poet would have loved to see it! It was a sublime symphony of the passions, as they glorify and crucify the heart! and Herr Porth as the martyr-hero was worthy of the high delineation of art assigned to him. From the opening strains of fervent feverish yearning, to find and punish the murderer of Laius—on through the wild shoutings of his rage and demand for vengeance on the daring speaker, when the blind Seer avers: "Thou art the man!"—through the tremolo of awakening terror, as the dread truth dawns on his quivering soul—through his deep tenderness of love for the sin-unconscious Jocasta, told in such sweet snatches of joyous melody—through the re-awakened thunders of doubt and horror, of self-loathing, and despair, as the fell darkness of the whole crime-steeped story, is unfolded to him by the messenger from Corinth—through the crash of his wondrous woe—unto the very last soft, sad minor tones, breathing through his pathetic appeal, to feel the children's heads upon his breast once again since his self-mutilated eyes can never behold them more. Yes—and through the unearthly beauty of his sorrowful farewell to those little ones, and his parting charge to Creon, as in his humility and repentance he goes forth from home and realm, all was so faultless in its perfect harmony, that the horrors of the play were glorified by the splendours of its thus-illustrated suffering and pathos. The dark intense purples of its true passion, robed it as the gold and crimson of the sunset sheds radiant reflex over the inky blackness of a storm-darkened sea. The actor's genius, sublimated the "sleeping" poet's conception with the realisms of life. Every change of facial expression, every modulation of tone shone out, and rang, or quivered with the emotion relevant to the words. The despair was such, you paled before its passion, while the pathetic face, so full of untellable sorrow, as the blinded King held his children to his breaking heart, and the trembling accents of his suffering-laden voice swept upward like a dirge, were both just heart-wringing almost beyond endurance.

The scene was set with the pure simplicity and correct details of true art. The minor rôles were thoroughly well enacted. The indignation of the discredited Seer rang out in grand sonorous tones—the description of Jocasta's death, and the wild, sad deed of the grief-maddened Œdipus, given by the trembling servant, was so vivid in its expression, as to make you shudder and gasp.

Frau Bayer was Jocasta—she is one of Dresden's greatest tragediennes. I think all lovers of classical lore would have loved to see Œdipus as it was rendered in Dresden last night by Herr Porth—and I think the mighty Grecian himself, could he have swept aside the ceremonies of the dead years and stood forth amongst us then, would have laid a wreath on the inspired actor's brows. The chorus was—as it ever is here—perfect. Yours very truly,

A SOLDIER'S DAUGHTER.

Dresden, Nov. 5, 1881.

**BIRMINGHAM FESTIVAL.**—The new works to be produced at the Birmingham Festival of 1882 are M. Gounod's oratorio, *The Redemption*, which the committee have purchased from M. Gounod for the sum of £4,000, re-selling it to Messrs Novello & Co. for £3,250, but reserving to themselves the right of first production. The other works are Sir Julius Benedict's cantata, *Graziella*, intended for last Norwich Festival, but not completed in time; Herr Niel Gade's cantata, *Psyche*; a cantata, *The Holy City*, by Mr A. R. Gaul, of Birmingham; and a "Serenade," by Dr Villiers Stanford, of Cambridge.

**FRANKFURT-A-M.**—Unter dem Incognito "Monsieur Massavie, avocat à la cour de Paris" ist Herr Gambetta, begleitet von seiner Schwester und seinem Neffen, am vergangenen Freitag von Dresden hier eingetroffen und im Hôtel de Russie abgestiegen. Herr Gambetta hatte in den Fürstenräumen in der Belle Etage Wohnung genommen und sein Quartier bis zur heute Vormittag erfolgten Abreise nicht verlassen. (Delayed in transmission.—DR BLIDGE.)

**FRANZ RUMMEL.**—The Berlin papers speak very eulogistically of Franz Rummel, the pianist, now giving concerts in the Prussian capital. On the 8th December he is to play at the Leipsic Gewandhaus. Rummel, who was born in London of German parents, thinks of settling in Germany.

**CÔTE-SAINT-ANDRÉ.**—The Committee charged with receiving subscriptions for erecting a statue to Hector Berlioz in this, his native town, have already a large amount in hand, and the work will soon be commenced.

## WAIFS.

Wagner will spend the winter in Venice.

Blanche Roosevelt is singing in New York.

Elena Sanz intends shortly to retire from the lyric stage.

Clara Louise Kellogg is making a concert-tour in America.

"The Wiziak" has been singing at the Italian Opera, Odessa.

The tenor, Celado, lately won 43,000 francs in an Italian lottery.

The *Gioconda* of Ponchielli is a success at the Pagliano, Florence.

Rafael Joseffy, the pianist, has been well received in St Francisco.

P. S. Gilmore and his Band have been giving concerts at Boston, U.S.

An Italian operatic company lately started from Milan for Shanghai.

*La Principessa di Tivoli*, by the Marchese Ricci, was not a success at Bologna.

Mdlle Donadio was suddenly telegraphed for to sing at the San Carlo, Lisbon.

Ketten, the pianist, returned from Australia, has been giving concerts at Milan.

Ernst Reyer's *Statue* is in active rehearsal at the Théâtre de la Monnaie, Brussels.

Fanciuli has been re-elected conductor of the Mozart Musical Union, New York.

The tenor, Marin, is added to the Italian lyric company at the Teatro Real, Madrid.

Manzotti's ballet, *Excelsior*, was recently performed at the Milan Scala for the 100th time.

In Barmen, Mozart's *Idomeneus* has been transferred from the stage to the concert-room.

On the 23rd ult. Verdi's *Aida* was performed for the first time at the Stadttheater, Breslau.

Mr Duvivier has been appointed a professor of singing at the Royal Academy of Music.

The Marchesa del Grillo, better known as "Ristori," visited the International Exhibition.

Massenet's *Hérodiade* is announced for the 25th December at the Théâtre de la Monnaie, Brussels.

Despite his being paralysed in both legs, Victor Massé works incessantly on his opera, *Cléopâtre*.

*La Rosa di Verona*, an opera by Teresa Guidi-Lionetti, has been produced at the San Carlo, Naples.

The statues of Bellini and Verdi, in the vestibule of the Milan Scala, were lately formally unveiled.

Anton Seidl (the Wagnerian) has been engaged as conductor by Herr Angelo Neumann for five years.

Vincenzo Fornari's new opera, *Zuma*, is announced for immediate production at the Teatro Bellini, Naples.

Mancinelli is composing the music of an opera for the autumn of next year at the Teatro Comunale, Bologna.

A Collection of Letters by Hector Berlioz, with a preface by Charles Gounod, will shortly appear in Paris.

A one-act comic opera, *Yves et Yvette*, music by Lacout-Widmor, has been favourably received at Aix-les-Bains.

Cortesi's opera, *L'Amico di Casa*, has been performed ten nights consecutively at the Teatro Niccolini, Florence.

A homely young girl has the consolation of knowing that, if she lives till she is forty, she will be a pretty old girl.

At the conclusion of her present concert-tour, Marie Sasse contemplates settling in Paris as a teacher of singing.

A buffo-opera, *Il Padre della Figlia di Madama Angot*, by Zandomeneghi, has failed at the Teatro Goldoni, Naples.

The new theatre at Catania is to be inaugurated next spring, simultaneously with Monteverde's statue of Bellini.

A new Théâtre des Célestins, on the site of the one burnt down about fifteen months since, has been opened in Lyons.

Bartholomäus van Eeckhoven, from 1827 to 1865 violinist at the Cathedral, died in Antwerp on the 12th ult., aged 70.

Annette Essipoff (the "Enchantress") gave a concert in Dresden on the 2nd inst. with her accustomed brilliant success.

The "booking" for M<sup>me</sup> Adelina Patti's first concert in New York on the 9th inst. amounted to no less than £3,000.

*Il Trovatore*, with Turolla and Bulterini, seems to have dispelled a storm which was lowering over the San Carlo, Lisbon.

A commemorative tablet to Benedetto Marcello on the façade of St Joseph's Church, Brescia, was unveiled a short time since.

Litolff, recovered from his long and serious illness, is in Paris with a view to the production of his new opera, *Les Templiers*.

Above two hundred and fifty vocal associations are expected to attend the grand Singers' Festival next year in Philadelphia, U.S.

Sophie Menter is announced to give three concerts at the Teatro de la Zarzuela, Madrid. The first comes off on the 4th November.

The New York Philharmonic Society, with Theodor Thomas as conductor, will give six public rehearsals and six concerts this season.

*Patience*, with its original representatives in America from the Museum, Boston, has been very successful at the Lyceum, Philadelphia.

The Italian season at the Liceo, Barcelona, was inaugurated with *La Favorita*, the principal parts by Pasqua, Gayarre, Verger, and Nannetti.

Jean Bott, violinist of Madgeburg, with Dr Harthan, pianist, and Mlle Del Monte, vocalist, intends making a concert tour in Germany and France.

A Politeama, adapted for all kinds of performances, weathers, and classes, is to be erected in Cadiz on the site of the Theatre, recently burnt down.

A *Requiem* for solo-singers, chorus, and orchestra, by Felix Draesecke, has been performed in the Hôtel de Saxe, Dresden, by Dreysig's Singakademie.

Francesco Steller, the once celebrated baritone, died suddenly on the 30th ult. in Milan, where he had set up only a few days previously as a teacher of singing.

At Valencia, in Spain, an Italian opera company were to commence before the end of the month a series of performances. Gayarre is engaged for ten nights.

Maury, second bandmaster of the Garde Républicaine, trumpet-soloist at the Grand Opera, and professor at the Conservatory, died lately in Paris, after a long illness.

Report says that Ottavio Nouvelli, the young tenor (who should never have been allowed to leave London), is engaged for the Carnival season at the Milan Scala.

On the anniversary of the famous Sicilian Vespers, next March, Verdi's opera founded thereon\* will be performed in Palermo, and Verdi has been asked to conduct it.

A Nice paper states that the "singer," De Reszké (the tenor or the bass?) will shortly marry a daughter of Count Potocki's. (Bass, of course, though barytone.—Dr Blügg.)

The Brothers Corti have purchased of Mad. Lucca, music publisher, the right of performing Donizetti's posthumous opera, *Il Duca d'Alba*, and Sig Smareglia's *Diana di Cerria*.

The idea of producing *Le Tribut de Zamora*, of Gounod, during the coming season at the San Carlo, Naples, being abandoned, there is a talk of substituting Wagner's *Rienzi*. (*Quid tum?*—Dr Blügg.)

"It's only ugly girls," says the Philadelphia *Sunday Mirror*, "who wear big hats at the theatre. They are anxious to hide as much of their faces as possible. This is official." (And by no means facetious.—Dr Blügg.)

The Italian reason at the Teatro Real, Madrid, has not commenced well, great fault being found with the way in which the first four operas, *Guillaume Tell*, *Robert le Diable*, *La Forza del Destino*, and *Rigoletto*, have been produced.

The New York Oratorio Society announce four public rehearsals and four concerts this season. The works to be given include Anton Rubinstein's *Tower of Babel*, Handel's *Messiah*, Haydn's *Israel*, and Bach's *Passion Music of St Matthew*.

"When the funny man of a London paper," flatteringly observes *Kunkel's Musical Review*, "writes a good joke, the editorial staff is called up, oysters are served, and the paper don't appear that day. And it is a noteworthy fact that no London paper has missed a publication day for ten years back."

Some time since, the French Government transmitted through Sir P. Cunliffe Owen, K.C.M.G., C.B., the large bronze medal of the International Exposition, with a diploma of honour, to all the soloists who took part in the concerts at the Trocadéro in July, 1879, under the direction of Mr Arthur Sullivan and Mr Henry Leslie, both of whom had also received the gold medal, when the jury unanimously awarded the prize in the international competition to the English choir.

\* Originally composed for Sophie Cruvelli, and produced at the Paris Grand Opera in 1855, the year of the Great Exhibition.—D. B.

Mr I. B. Poznanski, an American violinist, pupil of Henri Vieuxtemps, with whom he studied for many years, has arrived in London. Mr Poznanski, after having played with success in several of the principal cities of France and Germany, returned to the United States, and gave concerts in New York and many of the Southern States. After giving a series of quartet soirées in New York, he visited the west, and remained for sometime in Jacksonville (Illinois), where he founded a conservatory of music. Mr Poznanski now contemplates taking up his residence permanently in London.

Wonders will never cease. By aid of the Dioscope, an instrument brought to public notice during the Parisian Electrical Congress, patrons of the drama reluctant to leave their firesides and domestic arrangements in order to attend theatrical performances *in loco*, will, henceforth, be enabled to see and hear their operatic and histrionic favourites without stirring from home. The apparatus consists of a small "objective" lens, fixed up in a position commanding the stage of no matter what theatre, and connected by an electric wire with a diminutive white glass plate, which may be framed and set in the panel of a private drawing-room, however distant from the playhouse. Total darkness having been obtained in the room furnished with a Dioscope, a picture of the stage, scenery, actors, and so forth, faithful in colour and absolutely reproducing the whole performance, will become visible upon the surface of the glass plate. Supplemented by a telephone communicating with the theatre, the Dioscope will therefore enable its owner to spend his evening at the opera seated in an easy chair within hail of his "*l'ait de poule et bonnet de nuit*." To those who detest premature dinner, hurried dressing, and cabbing "there and back," as the inevitable concomitants of a visit to the play, the condition of things rendered feasible by the Dioscope will present itself as a valuable addition to their pleasure resources.

BAYREUTH.—The managing committee of the Festival-Stage-Play-Theatre are now prepared to receive applications respecting the 14 performances of Wagner's *Parsifal*, between the 30th July and the 29th August, 1882. The price for a numbered seat will be 30 marks. The committee intimate their willingness to secure lodgings for visitors.

HAMBURG.—The Bach Society opened their Subscription Concerts with a jubilee performance to celebrate the 60th birthday of the composer Kiel, the 70th of Franz Liszt, and the 70th of Ferdinand and Hiller. The programme contained "Te Deum," for soloists, chorus, and orchestra, with a Song—Kiel; *Prometheus*, "Reapers' Chorus" (with orchestra), and Pianoforte Solos—Liszt; Overture (*Ein Traum in der Christnacht*), "Pöngsten" for chorus and orchestra, and Songs—Hiller, who accepted the invitation to conduct his own compositions. Marie Krebs and Mlle Breidenstein took part in the concert.

CAPE TOWN.—The Philharmonic Society's "first subscribers' concert" took place in the Mutual Hall, on Thursday evening, October 13, in the presence of an enthusiastic audience. The programme comprised orchestral compositions, part songs, glees, songs, instrumental solos, &c. The well arranged orchestra, consisting of six first violins, four seconds, three violas, three cellos, two double basses, and the usual balance of wind instruments, gave full effect to the selections. The entry of a half-dozen young violinists, "not half so high as their stands," in addition to the above, was the signal for a very cordial round of applause. The management deserve great credit for the sympathy shown towards these younger members of the society, and by judiciously fostering their efforts, we may hope soon to have no lack of first violin players in our midst. With the experience gained by more practice the faults now prominent in the cornets and clarinets, we hope, will disappear. An advance on the last concert was the addition to the band of two French horns, which added considerably to the general effect. Owing to the indisposition of the lady set down for "The Bird that came in Spring," Allen's sweet song, "The Fairy," was substituted by another lady. It pleased very much, the same vocalist showing even to still better advantage in the part song, "Good Night." "The Raft" and "Faithful Ever" were given by the same gentlemen, who sang at the last concert. Both were well received by the audience. The men's voice glee was given with spirit, and we hope to have the pleasure of hearing more of this class of music. An instrumental quartet in each part of the programme formed an agreeable contrast, and—last, though not least—a "Rondo" by Beethoven, for piano, and the same composer's Romance in F, for violin and piano, formed a rich treat. A word of commendation is due to the lady accompanist, who so ably presided at the piano. Mr Wells conducted the orchestra, Mr Cox was leader, and Mr Ashley directed the vocal music. The hall was crowded. The concert will be repeated next Thursday, Oct. 20th, for the "second series" of honorary members.—*Cape Times*, Oct. 18.



The only Gold Medal for Wind Instruments with Keys, in the Paris Universal Exhibition of 1878, was unanimously awarded by the Jury to Messrs P. Goumas & Co., for the fine quality of tone and finish of their Instruments.  
SPECIAL MANUFACTORY OF MUSICAL INSTRUMENTS

FOR  
CLARIONETS, FLUTES, PICCOLOS, OBOES, BASSOONS,  
COR ANGLAIS, FLAGEOLETS, AND SAXOPHONES.

## P. GOUMAS & Co.

(Late BUFFET, CHAMPON & Co.),  
Established 1830.

Nine Prize Medals have been awarded to GOUMAS & Co. for general excellence and improvements in the Manufacture of Wind Instruments with Keys.

Manufacturers of all kinds of Wood Wind Instruments for Military Bands, Musical Instrument Makers to Her Majesty's Army and Navy, and to the Armies, Navies, and Conservatoires of France, Belgium, Italy, Russia, Austria, Spain, America, &c.

Manufacture at Mantes (Seine et Oise), France, Paris: Passage du Grand

Cerf, 15 et 20.

LONDON: 39, WARWICK STREET, REGENT STREET.  
Price Lists sent free on application.

### MUSIC STRINGS—WHOLESALE AND RETAIL.

## J. P. GUIVIER & Co.,

MANUFACTURERS AND IMPORTERS OF

### ALL KINDS OF MUSIC STRINGS FOR ALL MUSICAL INSTRUMENTS.

Sole Dépôt for Signor ANDREA RUFFINI's (of Naples) Celebrated Strings for Soloists, manufactured by him on a system invented by Mons. J. B. VUTILLUME, of Paris.

Sole Agent for CHARLES ALBERT's (of Philadelphia, U.S.) new Patent Improved Chin Rest; also his improved String Gauge.

39, WARWICK STREET, REGENT STREET, W.

Price Lists sent free on application.

All kinds of Strings covered in a superior manner on powerful machines made on the best principle with all modern improvements.

### LIEBIG'S EXTRACT OF MEAT AND MALT WINE (COLEMAN'S). A DELICIOUS BEVERAGE AND TONIC.

Made from Port Wine, Liebig's Extract of Meat, and Extract of Malt; Nutritious, Strengthening, Stimulating, Flesh-forming, Health Restoring, suitable for the Robust in Health as well as the Invalid. Strongly recommended by the Medical Faculty. An Immediate Benefit is experienced after taking it; the Frame is invigorated, and no ill effects follow.

### LIEBIG'S EXTRACT OF MEAT AND MALT WINE (COLEMAN'S).

#### TESTIMONIALS.

SIR,—A short time since I was induced by the novelty of the title to send for a bottle of your Liebig's Extract of Meat and Malt Wine. I was perfectly acquainted with the value of the *Extractum Carnis*, and not quite a stranger to the invigorating and fortifying properties of malt wine, and therefore felt a natural curiosity to test them when combined. Men who work hard, as I do, not muscular hard work, but that which is quite as exhausting, viz. brain work, very often experience the need of, and have sometimes an almost irresistible craving for, a "pick me up"; and very often the panacea for a time for lassitude, and that state of mind which renders work irksome, are alcoholic stimulants, the use of which must sooner or later end disastrously. The man who can furnish a remedy sure, certain, and harmless, for the lassitude which follows constant brain work is a benefactor of his species, and may be said to have added many years of usefulness to the lives of useful men. Your extract, if a success, and when more generally known, will be used by all tollers of the mind.—Yours faithfully,  
O. D. RAY.

Thorpe Hamlet, Norwich, February 23rd, 1881.

### LIEBIG'S EXTRACT OF MEAT AND MALT WINE (COLEMAN'S).

Queen's Crescent, Haverstock Hill, London, March 5th, 1881.

DEAR SIR,—Some time since, being greatly fatigued with over-work and long hours at business, my health (being naturally delicate) became very indifferent. I lost all energy, strength, and appetite, and was so weak as to be scarcely able to walk. As you are aware, I sent for a dozen of your Extract of Meat and Malt Wine, which, in a few days, pulled me up marvellously. Three or four glasses of it daily have quite altered and restored me to better health than ever, "without the assistance of a doctor." I am now giving it to my son, twelve years of age, whom we have always thought consumptive, and from a puny, ailing boy, he seems to be fast growing into a strong, healthy lad. Enclosed you have cheque. Please send me two dozen of the "Extract." With thanks for your prompt attention to my last, I am, Sir, yours truly,  
GEORGE A. TYLER.

### LIEBIG'S EXTRACT OF MEAT AND MALT WINE (COLEMAN'S).

Grampound, February 23rd, 1881.

Mrs Coulson thanks Mr Coleman for the book and stamps, and she has no doubt but that "the tonic" is a good one. Mrs C. encloses twelve stamps for basket.  
Mr Coleman.

### LIEBIG'S EXTRACT OF MEAT AND MALT WINE (COLEMAN'S).

Vionage, Kingsbridge, Devon, January 25th, 1881.

DEAR SIR,—We are ten miles from the railway, and have been snowed up, consequently the wine has only just arrived. I enclose a cheque for £2 11s. 6d. I like the wine, and will recommend it.—Yours faithfully,  
P. Coleman, Norwich.

A. N. KINGSTON.

Pints, 30s. per dozen: Quarts, 50s. per dozen. Carriage paid to any Railway Station in Great Britain. Sample Bottle sent for 3s stamps.

P. O. Orders to be made payable to

COLEMAN & CO., MUSPOLE STREET, NORWICH.

Cheques crossed "London and Provincial Bank."

Sold by all Druggists and Patent Medicine Vendors in the United Kingdom, in Bottles, 2s. 9d. and 4s. 6d. each. Ask for COLEMAN'S LIEBIG'S EXTRACT OF MEAT AND MALT WINE, and "See that you get it."

# CHAPPELL'S VOCAL LIBRARY OF PART-SONGS, &c.

	Composed or Arranged by	Price
1. Dulce Domum. S.A.T.B. ... ..	G. A. Macfarren	1d.
2. Down among the Dead Men. S.A.T.B. ... ..	"	1d.
3. The Girl I've left behind me. S.A.T.B. ... ..	"	1d.
4. British Grenadiers. S.A.T.B. ... ..	"	2d.
5. Long live England's Future Queen. S.A.T.B. ... ..	Dr. Rimbault	2d.
6. My task is ended (Song and Chorus). A.T.B.B. ... ..	"	2d.
7. Thus spake one Summer's Day. S.A.T.B. ... ..	Abt	2d.
8. Soldiers' Chorus. T.T.B.B. ... ..	Gounod	4d.
9. The Kermesse (Scene from <i>Faust</i> ) ... ..	"	6d.
10. Up, quilt thy bower. S.A.T.B. ... ..	Brinley Richards	4d.
11. Maidens, never go a-wooing. S.S.T.T.B. ... ..	G. A. Macfarren	2d.
12. Ragot Binders' Chorus ... ..	Gounod	4d.
13. Sylvan Hours (for Six Female Voices) ... ..	Joseph Robinson	6d.
14. The Gipsy Chorus ... ..	"	4d.
15. Ave Maria ... ..	Arcadelt	1d.
16. Hark! the Herald Angels sing. S.A.T.B. ... ..	Mendelssohn	1d.
17. England Yet (Solo and Chorus). S.A.T.B. ... ..	Julius Benedict	2d.
18. The Shepherd's Sabbath Day. S.A.T.B. ... ..	J. L. Hutton	2d.
19. Thoughts of Childhood. S.A.T.B. ... ..	Henry Smart	2d.
20. Spring's Return. S.A.T.B. ... ..	"	2d.
21. An old Church Song. S.A.T.B. ... ..	"	2d.
22. Sabbath Bells. S.A.T.B. ... ..	"	2d.
23. Serenade. S.A.T.B. ... ..	"	2d.
24. Cold Autumn Wind. S.A.T.B. ... ..	"	2d.
25. Orpheus with his Lute. S.S.S. ... ..	Bennett Gilbert	3d.
26. Lullaby. S.A.A. ... ..	"	1d.
27. This is my own, my native land. S.A.T.B. ... ..	G. A. Macfarren	1d.
28. March of the Men of Harlech. S.A.T.B. ... ..	Dr. Rimbault	1d.
29. God save the Queen. S.A.T.B. ... ..	"	1d.
30. Rule, Britannia. S.A.T.B. ... ..	"	1d.
31. The Retreat. T.T.B.B. ... ..	L. de Rille	2d.
32. Lo! morn is breaking. S.S.S. ... ..	Cherubini	2d.
33. We are Spirits. S.S.S. ... ..	G. A. Macfarren	4d.
34. Market Chorus ( <i>Mazaniello</i> ). S.A.T.B. ... ..	Auber	4d.
35. The Prayer ( <i>Mazaniello</i> ). S.A.T.B. ... ..	"	1d.
36. The Water Sprites. S.A.T.B. ... ..	Kücken	2d.
37. Eve's glittering Star. S.A.T.B. ... ..	"	2d.
38. When first the Primrose. S.A.T.B. ... ..	"	2d.
39. O Dewdrop bright. S.A.T.B. ... ..	"	1d.
40. Sanctus from the <i>Messe Solenne</i> . S.A.T.B. ... ..	Rossini	4d.
41. Nine Kyries, Ancient and Modern ... ..	"	2d.
42. Sun of my soul. S.A.T.B. ... ..	Brinley Richards	2d.
43. 'Twas fancy, and the ocean's spray. S.A.T.B. ... ..	G. A. Osborne	2d.
44. A Prayer for those at Sea. S.A.T.B. ... ..	"	2d.
45. O Thou whose power (Prayer from <i>Mose in Egypt</i> ) ... ..	Rossini	1d.
46. The Guard on the Rhine. S.A.T.B. ... ..	G. A. Macfarren	1d.
47. The German Fatherland. S.A.T.B. ... ..	"	1d.
48. The Lord is my Shepherd (Quartet). S.A.T.B. ... ..	G. A. Osborne	2d.
49. Te Deum in F ... ..	Jackson	2d.
50. Te Deum in F ... ..	Nares	2d.
51. Charity ( <i>La Carita</i> ). S.S.S. ... ..	Rossini	4d.
52. Cordella. A.T.T.B. ... ..	G. A. Osborne	4d.
53. I know. S.A.T.B. ... ..	Walter Hay	2d.
54. Chorus of Handmaidens (from <i>Fridolin</i> ) ... ..	A. Randegger	4d.
55. The Offertory Sentences ... ..	Edmund Rogers	4d.
56. The Red Cross Knight ... ..	Dr. Callcott	2d.
57. The Chough and the Crow ... ..	Sir H. B. Bishop	3d.
58. The "Carnovale" ... ..	Rossini	2d.
59. Softly falls the moonlight ... ..	Edmund Rogers	4d.
60. Air by Himmel ... ..	Henry Leslie	2d.
61. Offertory Sentences ... ..	E. Sauerbrey	4d.
62. The Resurrection ... ..	C. Villiers Stanford	6d.
63. Our Boys (new Patriotic Song) ... ..	H. J. Byron and W. M. Lutz	4d.
64. The Men of Wales ... ..	Brinley Richards	2d.
65. Dame Durden ... ..	"	1d.
66. A little Farm well tilled ... ..	Hook	1d.
67. There was a simple maiden ... ..	G. A. Macfarren	1d.
68. Fair Hebe ... ..	"	1d.
69. Once I loved a maiden fair ... ..	"	1d.
70. The jovial man of Kent ... ..	"	1d.
71. The oak and the ash ... ..	"	1d.
72. Heart of Oak ... ..	"	1d.
73. Come to the sunset tree ... ..	W. A. Philpott	4d.
74. May. S.A.T.B. ... ..	W. F. Banks	2d.
75. Pure, lovely innocence ( <i>Il Roi de Lahore</i> —Chorus for Female Voices) ... ..	G. Massenet	4d.
76. A Love Idyl. S.A.T.B. ... ..	E. B. Perry	2d.
77. Hail to the Woods! A.T.T.B. ... ..	J. Yarwood	2d.
78. Near the town of Taunton Dean ... ..	Thomas J. Dudeney	2d.
79. Our merry boys at sea ... ..	J. Yarwood	2d.
80. The Shepherd's Farewell. S.A.T.B. ... ..	Berlioz	3d.
81. When the sun sets o'er the mountains ( <i>Il Demonio</i> ) ... ..	A. Rubinstein	3d.

LONDON:

CHAPPELL & CO., 50, NEW BOND STREET, W.

CITY BRANCH—14 & 15, POULTRY.

*Price 2s. 6d. each volume, paper covers; 4s. cloth, gilt edges.*

# THE ROYAL SONG BOOKS.

A COMPLETE ENCYCLOPEDIA OF VOCAL MUSIC.

- |                                |                                    |
|--------------------------------|------------------------------------|
| THE SONGS OF ENGLAND (2 Vols.) | THE SONGS OF ITALY (in the Press). |
| THE SONGS OF SCOTLAND.         | THE SONGS OF SCANDINAVIA           |
| THE SONGS OF IRELAND.          | and Northern Europe.               |
| THE SONGS OF WALES.            | THE SONGS OF BOHEMIA, HUN-         |
| THE SONGS OF FRANCE.           | GARY, and Eastern Europe (in the   |
| THE SONGS OF GERMANY.          | Press).                            |

*The above Ten volumes contain nearly one thousand popular Ballads of the various countries of Europe.*

- |                                |                           |
|--------------------------------|---------------------------|
| BEETHOVEN'S SONGS. (Complete). | SCHUBERT'S SONGS.         |
| MENDELSSOHN'S SONGS.           | RUBINSTEIN'S SONGS.       |
| SCHUMANN'S SONGS.              | RUBINSTEIN'S VOCAL DUETS. |

*The above have German and English Words.*

HANDEL'S ORATORIO SONGS.

HANDEL'S OPERA SONGS (Italian and English Words).

\*SONGS FROM THE OPERAS. Mezzo-Soprano and Contralto.

\*SONGS FROM THE OPERAS. Tenor and Baritone.

\* In transposed keys, with Italian and English Words.

MODERN BALLADS. By the most eminent living Composers.

SACRED SONGS, ANCIENT AND MODERN.

HUMOROUS SONGS, NEW AND OLD.

CHOICE DUETS FOR LADIES' VOICES.

*DOUBLE VOLUMES. Price 5s. each, paper covers; 7s. 6d., cloth, gilt edges.*

THE

# ROYAL OPERATIC ALBUMS.

Containing celebrated Songs, &c., with Italian and English Words, in the Original Keys.

- |                             |                        |
|-----------------------------|------------------------|
| 1. THE PRIMA DONNA'S ALBUM. | 3. THE TENOR ALBUM.    |
| 2. THE CONTRALTO ALBUM.     | 4. THE BARITONE ALBUM. |

LONDON: BOOSEY & CO., 295, REGENT STREET.